

USABLE CLASSICS: WHY THIS 30-YEAR-OLD 50mm ZUIKO IS A VERSATILE BARGAIN FOR YOUR DSLR



Saturday 18 January 2014

amateur

Photographer

THE WORLD'S NO.1 WEEKLY PHOTO MAGAZINE

www.amateurphotographer.co.uk

NIKON Df

Tested: The retro-styled DSLR that gives those classic **Nikkors** a new lease of life



ON TEST

SONY ALPHA 7

PAGE 53

Does the world's most affordable full-frame camera pass muster?

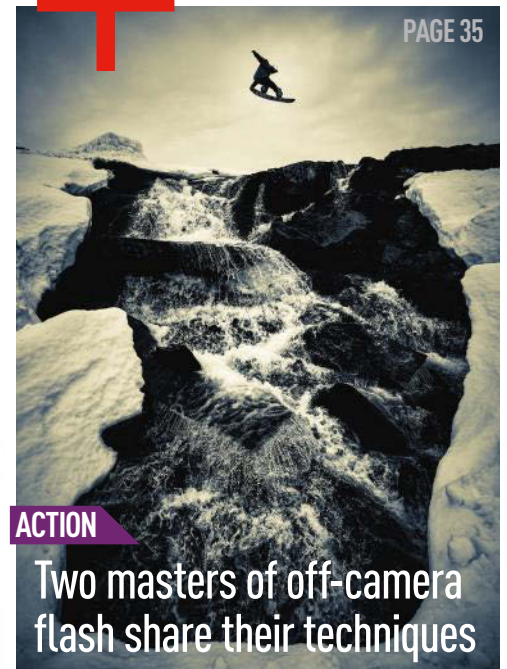
ON TEST



PAGE 45

LIGHTS,
CAMERA,
ACTION

PAGE 20



PAGE 35

ACTION

Two masters of off-camera flash share their techniques

The moment in which a passion becomes
the love of your life.

This is the moment we work for.



// FASCINATION

MADE BY ZEISS



Touit 2.8/12 and Touit 1.8/32

Familiar but completely new. Now's the time to fall head over heels in love with your Sony NEX or Fujifilm X camera the second time around. Because, with our new Touit lenses, your camera will fascinate you time and time again – with pictures that go straight to the heart.

www.zeiss.com/touitfascination



We make it visible.

Dealer:

Bass and Bligh,

6 Beulah Street, Harrogate, North Yorkshire,
Phone +44(0)1423 538138, www.bassandbligh.com

Cambrian Photographic,

87-89 Abergate Road, Colwyn Bay, Wales,
Phone +44(0)1492 532510, www.cambrianphoto.co.uk

Camera World,

14 Wells Street, London,
Phone +44(0)2076 365005, www.cameraworld.co.uk

Camera Centre Cardiff Ltd.,

13-15 Morgan Arcade, Cardiff, South Wales,
Phone +44(0)2920 394182, www.cameracentreuk.com

Clifton Cameras,

28 Parsonage Street, Dursley, Gloucestershire,
Phone +44(0)1453 548128, www.cliftoncameras.co.uk

Carmarthen Cameras,

1 Parcmaen Street, Carmarthen, Carmarthenshire,
Phone +44(0)1267 222300, www.carmarthencameras.co.uk

Dale Photographic Ltd.,

60-92 The Balcony, The Merriam Centre, Leeds, West Yorkshire,
Phone +44(0)1132 454256, www.dalephotographic.co.uk

Ffordes Photographic Ltd,

The Kirk, Wester Balblair, By Beaully, Inverness-shire,
Phone +44(0)1463 783850, www.ffordes.com

Hire A Camera,

Unit 5, Wellbrook Farm, Berkely Road, Mayfield,
Phone +44(0)1435 873028, www.hireacamera.com

London Camera Exchange,

15 The Square, Winchester,
Phone +44(0)1962 866203, www.lcgroup.co.uk

London Camera Exchange,

8 Tunsgate, Guilford,
Phone +44(0)1483 504040, www.lcgroup.co.uk

Richard Caplan Photographic,

25 Bury Street, London,
Phone +44(0)2078 079990, www.richardcaplan.co.uk

Richard Caplan Photographic,

25 Bury Street, London,
Phone +44(0)2078 079990, www.richardcaplan.co.uk

The Classic Camera,

2 Pied Bull Yard, off Bury Place (near British Museum), London,
Phone +44(0)2078 310777, www.theclassiccamera.com

Park Cameras Ltd.,

York Road, Victoria Business Park, Burgess Hill, West Sussex,
Phone +44(0)1444 237070, www.parkcameras.com

Robert White Photographic Ltd,

Unit 3-4 Alder Hills Industrial Estate, 16 Alder Hills, Poole, Dorset,
Phone +44(0)1202 723046, www.robertwhite.co.uk

Warehouse Express Showroom,

Unit B Frenbury Estate, Drayton High Road, Norwich,
Phone +44(0)1603 486413, www.warehouseexpress.com

Conn's Cameras,

54 Clarendon Street, Dublin, Southern Ireland,
Phone +353(0)16 777179, www.conns cameras.ie

Contents

Amateur Photographer For everyone who loves photography

THERE has been a resurgence in the second-hand market recently. The image quality of most DSLRs reached the point of being good enough for most people's needs years ago, so buying a model a few generations old is now a bargain. Going back further, there's an appeal in the quality and feel of pre-digital cameras and lenses that's down to more than nostalgia.

This issue of AP is great for those who appreciate older equipment. First, we kick off a new series in which Ian Burley looks at classic cameras and lenses from the perspective of using, rather than simply collecting, them (pages 57-59). The Nikon Df has jumped on the retro bandwagon with an FM-inspired design, but perhaps its most interesting feature is its

compatibility with almost every Nikkor lens made since the '50s (pages 45-50).

The growth of mirrorless cameras has also given old lenses a new lease of life, thanks to the plethora of mount adapters available. The Sony Alpha 7 is also reviewed in this issue (pages 53-55), and given the limited selection of dedicated lenses available for it, the fact that it can accept old lenses in every mount may be one of the most compelling reasons to buy one.



Nigel Atherton
Group Editor

NEWS, VIEWS & REVIEWS

5 NEWS

Panasonic launches Lumix DMC-TZ60 and Leica Nocticon 42.5mm f/1.2 Asph Power OIS lens at CES; Fujifilm releases XF 10-24mm f/4 R OIS lens; Ilford Imaging Switzerland shuts down factory

10 REVIEW

The latest books, exhibitions and websites

82 THE FINAL FRAME

On New Year's Eve, Ogden Chesnutt sees the future of photography thanks to booze and a bang on the head

TECHNIQUE

14 PHOTO INSIGHT

Portrait photographer Chris Floyd discusses his shot of writer and broadcaster Charlie Brooker and reveals what makes a successful portrait image



© CHRIS FLOYD

18 RETOUCHER'S GUIDE

Martin Evening explains how he made a famous vintage aircraft 'fly' again using Photoshop

TESTS & TECHNICAL

41 TESTBENCH

XSeries U-Charge USB charger and Sabreswitch TriggerBeam Pro infrared kit



P45 We test the 16.2-million-pixel, full-frame Nikon Df DSLR

42 ASK AP

Our experts answer your questions

45 NIKON DF

It's been a long time coming, but now Nikon has released a DSLR in the style of its F-series film cameras. Richard Sibley finds out whether Nikon's 16.2-million-pixel, full-frame Df lives up to the hype

53 SONY ALPHA 7

The Sony Alpha 7R was one of the best cameras we tested in 2013, but what of its sibling, the Alpha 7? Phil Hall tests the 24.3-million-pixel, full-frame compact system camera

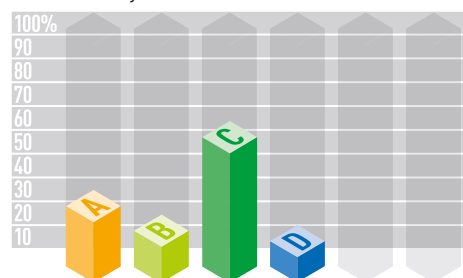
57 CLASSICS TO USE

In the first of a new series on using old photographic equipment, Ian Burley shows how the 30-year-old manual-focus Olympus OM Zuiko 50mm f/1.4 lens is versatile and fun to use with digital camera bodies

THE AP READERS' POLL

IN AP 21-28 DECEMBER WE ASKED...

What has been your favourite trend of 2013?



YOU ANSWERED...

A Lack of anti-aliasing filter	24%
B On-sensor phase-detection AF	13%
C Smaller cameras with full-frame sensor	53%
D Built-in Wi-Fi	10%

THIS WEEK WE ASK...

Have you tried old lenses, or lenses of a different mount, on your digital camera via an adapter?

VOTE ONLINE www.amateurphotographer.co.uk

YOUR WORDS & PICTURES

12 LETTERS

AP readers speak out on the week's issues

13 BACKCHAT

AP reader Katherine Woodman wonders at the 'in-built obsolescence' of modern digital cameras

26 READER SPOTLIGHT

Another selection of superb reader images

33 APPRAISAL

Chris Gatcum examines your images, offering words of wisdom and constructive advice

FEATURES

20 THE NEED FOR SPEED

Dale Sutton's high-speed flash photography captures blink-of-the-eye wildlife moments to stunning effect. Andrew James uncovers the technology behind the pictures



© DALE SUTTON

35 WORLD IN MOTION

Lorenz Holder explains the shooting process behind his astonishing images of snowboarders and the simple but effective lighting arrangements he uses to capture them. He talks to Oliver Atwell

HOW TO HAVE YOUR PICTURES PUBLISHED IN READER SPOTLIGHT Send in a selection of up to ten images. They can be either a selection of different images or all have the same theme. Digital files sent on CD should be saved in a Photoshop-compatible format, such as JPEG or TIFF, with a contact sheet and submission form. Visit www.amateurphotographer.co.uk/spotlight for details. We cannot publish images without the necessary technical details. Each RGB image should be a minimum of 2480 pixels along its longest length. Transparencies and prints are also accepted. We recommend that transparencies are sent without glass mounts and posted via Special Delivery. For transparencies, prints or discs to be returned you must include an SAE with sufficient postage.

HOW TO CONTACT US Amateur Photographer, IPC Media, Blue Fin Building, 110 Southwark Street, London SE1 0SU **AP Editorial Telephone:** 0203 148 4138 **Fax** 0203 148 8123 **Email** amateurphotographer@ipcmedia.com **AP Advertising Telephone:** 0203 148 2516 **Email** mark_rankine@ipcmedia.com **AP Subscriptions Telephone:** 0844 848 0848 **Email** ipcsubs@quadrantsubs.com **AP test reports Telephone:** 01707 273 773 www.testreports.co.uk/photography/ap

Your EOS adventure starts here with **0% APR** on all Canon EOS Cameras and Lenses

EOS 600D

Free Starter kit worth £38.45

18 MP CMOS sensor
Full HD movies
continuous shooting
Built-in wireless flash control

£30 CASHBACK



600D 18-55 IS Kit £419.00 £20.95 P/m
600D 18-135 IS Kit £582.00 £24.25 P/m
18-55 + 55-250 Twin Kit .. £599.00 £24.96 P/m

EOS 100D

Free 16GB Card

18 MP CMOS sensor
Quick to use
Full HD movies
Easy to use, large touch-screen

£40 CASHBACK



100D Body Only £398.00 £23.22 P/m
100D 18-55 IS STM Kit £498.00 £24.90 P/m

EOS 60D

NEW 70D

Take your next steps in DSLR photography



60D 18-55 IS Kit £679.00 £28.29 P/m
60Da Body £999.00 £41.63 P/m
70D Body £884.00 £36.83 P/m
70D 18-55 IS STM Kit £999.00 £41.63 P/m
70D 18-135 IS Kit £1299.00 £54.13 P/m

EOS 6D

FREE Adobe Software Worth £180

A 20.2-megapixel DSLR featuring a full-frame sensor and compact design.



6D Body £1379.00 £57.46 P/m
6D 24-105mm f4L Kit £1929.00 £80.38 P/m

EOS 7D

18 MP sensor
Full HD movies
8 fps Shooting
100% viewfinder
Integrated Speedlite transmitter



7D Body £1079.00 £44.95 P/m
7D 18-135 IS Kit £1259.00 £52.46 P/m
7D 15-85 IS USM Kit .. £1479.00 £61.63 P/m

EOS 700D

£50 CASHBACK

18 MP sensor
Digic4 Processor
Full HD Video
Vari-Angle Clear View LCD II Touch Screen



700D Body £485.00 £24.25 P/m
700D 18-55 + 55-250 Kit ... £585.00 £24.38 P/m
700D 18-135 IS STM Kit £759.00 £31.63 P/m

EOS 5D MK III

FREE Adobe Software Worth £180

22.3 MP sensor
61 Point AF
6 fps shooting
Full HD Video
Weather sealing
14 Bit DIGIC5+ processor
HDR Mode



5D MK III Body £2299.00 £95.79 P/m
MK III + 24-105 Lens ... £2899.00 £120.79 P/m

EOS 1DX

Up to £400 Part-Ex

18.1 MP CMOS sensor
up to 14 fps shooting
61 point AF system
Full HD Video
Dual DIGIC 5
Ethernet port



EOS 1DX Body £4845.00 £201.88 P/m

Canon Zoom Lenses



Canon Zoom Lenses offer superb versatility to your EOS system.

EF 8-15mm f4L USM Lens £1099.00 £45.79 P/m
EF-S 10-22mm f3.5-4.5 USM Lens £499.00 £24.95 P/m
EF 16-35mm f2.8 II L USM Lens £1199.00 £49.96 P/m
EF 17-40mm f4.0L USM Lens £629.00 £26.21 P/m
EF-S 17-85mm f4-5.6 IS USM Lens £339.00 £22.60 P/m
EF-S 18-200mm f3.5-5.6 IS Lens £428.00 £21.40 P/m £40 CB
EF 24-105mm f4L IS USM Lens £839.00 £34.96 P/m
EF 24-70mm f2.8L II USM Lens £1809.00 £75.37 P/m
EF 28-135mm f3.5-5.6 USM IS Lens £379.00 £22.10 P/m

EF 28-300mm f3.5-5.6L IS USM Lens ... £2199.00 £91.62 P/m
EF 70-300mm f/4.0-5.6 IS USM £405.00 £23.63 P/m
EF 70-300mm f/4.5-5.6L IS USM £1238.00 £51.58 P/m
EF 70-200mm f/4.0 L USM £534.00 £22.25 P/m
EF 70-200mm f/4.0 L IS USM £990.00 £41.25 P/m
EF 70-200mm f/2.8L USM £1019.00 £42.26 P/m
EF 70-200mm f/2.8 L IS USM £1989.00 £82.87 P/m
SALE EF 100-400mm f4.5-5.6L USM IS .. £1259.00 £52.46 P/m

Canon Fixed Focal Length Lenses



When absolute quality is paramount choose a Canon prime lens.

EF 500mm f4.0L USM IS II Lens £7765.00 £323.54 P/m
EF 400mm f5.6L USM Lens £1129.00 £47.04 P/m
EF 300mm f4.0L USM IS Lens £1139.00 £47.46 P/m
EF 200mm f2.0L IS USM Lens £4699.00 £195.79 P/m
EF 200mm f2.8L II USM Lens £609.00 £25.37 P/m
EF 85mm f1.2L II USM Lens £1739.00 £72.45 P/m

EF 50mm f1.2L USM Lens £1259.00 £52.45 P/m
EF 35mm f1.4L USM Lens £1149.00 £47.87 P/m
EF 24mm f1.4L II USM Lens £1359.00 £56.63 P/m
EF 24mm f2.8 IS USM Lens £458.00 £22.90 P/m
EF 20mm f2.8 USM Lens £409.00 £23.85 P/m
EF 14mm f2.8L II USM Lens £1869.00 £77.87 P/m

Canon Macro Lenses



Get super close to your subject

EF 50mm f2.5 Macro Lens £249.00
EF-S 60mm f2.8 Macro USM £359.00 £20.94 P/m £40 CB
EF-S 65mm f2.8 Macro Lens £859.00 £35.79 P/m
EF 100mm f2.8 USM Macro £444.00 £22.20 P/m
EF-100mm f2.8L Macro IS USM £749.00 £31.20 P/m
EF 180mm f3.5 L USM with Hood .. £1259.00 £52.45 P/m

Canon Tilt Shift Lenses



Expand photographic possibilities

TS-E 17mm f/4.0 L with Lens Case £1969.00 £82.04 P/m
TS-E 24mm f/3.5 L II with Lens Hood .. £1709.00 £71.20 P/m
TS-E 45mm f/2.8 Lens £1139.00 £47.45 P/m
TS-E 90mm f/2.8 Lens £1139.00 £47.45 P/m

Canon Extenders



Extender EF 2x III
£429.00 £21.45 P/m

Extender EF 1.4x III
£429.00 £21.45 P/m

Canon Lighting & Flash

Speedlite 600EX RT Flashgun

£469.00
£23.45 P/m



Macro Ring Lite MR-14EX

£479.00
£23.95 P/m



Macro Ring Lite MT-24EX £749.00 £31.20 P/m



• TZ60 includes EVF and raw • Compact targets DSLR users

PANASONIC ‘PREMIUM’ COMPACT LAUNCHES AT CES

THE VIEWFINDER is here to stay for the more discerning photographer, asserts Panasonic, which used the Consumer Electronics Show (CES) in the US to unveil a new ‘premium’-level travel compact camera.

The move came as Panasonic confirmed plans to ‘thin down’ its range of low-end compact cameras and focus on mid to top-end models.

CES saw the debut of the Panasonic Lumix DMC-TZ60, a 30x Leica-branded optical zoom model aimed at DSLR users – launched as a step up from the 20x zoom on the TZ40, which will continue in the range, for now, says the firm.

Features on the 18.1-million-pixel model include a 0.2in, 200,000-dot-resolution EVF and ‘improved’ optical image stabilisation that is equivalent to 1 stop more than on the TZ40.

In an interview with AP, Panasonic Japan’s imaging consultant Michiharu Uematsu said that the AF on the TZ60 boasts a ‘readout speed’ double that of the TZ40. Also, the sliding lens structure allows the OIS lens to retract when the camera is switched off.

Panasonic has also brought back the raw mode after consumers said that a camera at this level should have a raw option.

In a nod to videographers, the TZ60, which is out in March priced £349.99, includes a Level Shot function that automatically straightens off-kilter horizons, which is useful when shooting video

overhead at an event, for example.

When asked why the camera does not include a touchscreen, Uematsu said that it would add £30-£40 to the price of the camera, moving it into a different price bracket.

In November 2013, a report published by Reuters news agency said Panasonic would only launch five compact cameras during 2014.

However, Panasonic UK’s Lumix DMC product manager Vic Solomon told AP that the firm expects to launch further compacts in 2014, in addition to four new models before April (for news of the other two, see future issues of AP).

Solomon said the company plans to discontinue one or two existing compact cameras at the start of 2014.

CES was also the launchpad for Panasonic’s new Leica DG Nocticon lens (pictured) for micro four thirds



compact system cameras. Designed to be ideal for portrait work, the Leica DG Nocticon 42.5mm f/1.2 Asph Power OIS should deliver the 35mm viewing-angle equivalent of an 85mm optic.

The 14-elements-in-11-groups lens includes nine diaphragm blades and a UHR (ultra high refractive index) lens.

The Leica DG Nocticon is the 22nd micro four thirds lens from Panasonic and will cost around £1,399 when released in March.

● Read Richard Sibley’s hands-on preview of the Panasonic Lumix DMC-TZ60 in AP 25 January



FUJI DEBUTS DELAYED 10-24MM LENS

FUJIFILM is set to release its 10-24mm lens in March – around a year after it was first scheduled to go on sale.

The XF 10-24mm f/4 R OIS lens, priced £849.99, delivers the 35mm viewing-angle equivalent of a 15-36mm zoom.

Features include a seven-

blade diaphragm, four aspherical lenses, three extra-low dispersion elements and a minimum working distance of 24cm.

Fuji claims that the lens, with 14 elements in 10 groups, is the ‘perfect choice for shooting dynamic, high-impact landscape images with maximum detail from

the foreground to the far distance’.

The firm adds: ‘Thanks to lightweight internal lenses and the addition of a stepping motor, the XF 10-24mm lens is also very quiet to use.’

The X-mount lens (announced in September 2012) had been expected in spring 2013.



SNAP SHOTS

● Use of depth of field and light, combined with the ‘visual impact’ of his photos, earned Jason Ingram the Garden Media Guild’s Photographer of the Year Award 2013. Ingram’s work includes providing stills for BBC TV’s *Gardeners’ World* programme. The award is part of a contest that aims to raise the quality of writing, photography and broadcasting in the gardening and horticultural world.

● Around \$1/2m of Leica cine lenses were reportedly stolen from a shoot in Los Angeles, USA, last month. The FBI joined LAPD detectives in helping to solve the crime, according to New York-based CPT Rental Inc. The missing lenses carry focal lengths ranging from 18mm to 100mm. For details visit lavidaleica.com.



Do you have a story?

Contact Chris Cheesman
Tel: 0203 148 4129
Fax: 0203 148 8130
amateurphotographer@ipcmedia.com

AP
THIS
WEEK
IN...

1945

Water was rationed, dust was prolific and the impromptu darkroom was a tent that was also used to house an RAF squadron's dirty sports gear. But, no matter, reported EE Leigh, whose brother, serving with the RAF in the Middle East, had penned a letter he felt worthy of reproduction in AP. 'Round about 6pm, I take into the tent all the articles I shall need, set them out, and fill the three dishes with developer, water and hypo, while the washing-water goes into a washing bowl we use during the day (or a cut-down four-gallon petrol tin). If it has been a dry day, I hope and pray that the fairly regular evening breeze won't be strong enough to shake the tent and send the day's accumulated sand down on the set-out table and filled dishes...' The AP reader said his brother knew nothing of photography when he left UK shores nearly four years before, adding, '...the prints he sends home from time to time are very good.'

Photography Under Difficulties

A Letter to the Editor

just received a letter from a man serving with the R.A.F. in the Middle East, in which he describes the experiences when engaged in photography in his off-duty hours. I quote the relevant part: 'Round about 6 p.m. I take into the tent all the articles I shall need, set them out, and fill the three dishes with developer, water and hypo, while the washing-water goes into a washing bowl we use during the day (or a cut-down four-gallon petrol tin). If it has been a dry day, I hope and pray that the fairly regular evening breeze won't be strong enough to shake the tent and send the day's accumulated sand down on the set-out table and filled dishes...' The AP reader said his brother knew nothing of photography when he left UK shores nearly four years before, adding, '...the prints he sends home from time to time are very good.'

water and hypo, while the washing-water goes into a washing-bowl we use during the day (or a cut-down four-gallon petrol tin). If it has been a dry day, I hope and pray that the fairly regular evening breeze won't be strong enough to shake the tent and send the day's accumulated sand down on the set-out table and filled dishes. If it has been very wet, as in the last few days, there won't be any sand, but I have to wash the table down first of the mud from the football togs and then just a heard down to stand on. At the moment there is about half-inch of water over the floor, with a lovely layer of mud under that.

Wash-water is Rationed

But that isn't all. No doubt, photographers at home have, in their dark-rooms, running water to wash the prints or films. I haven't, so what I do is shake the prints vigorously in the washing-bowl and then change the water. I have often read in A.P. that ten or twelve changes of water are necessary when there is no running water laid on, but I haven't seen a water-tap for two years except in the Malabar Club in Tunis. So what would you do,

chums? If water is rationed at two gallons per man per day? I can tell you that I have to use my second "washing" water for personal washing the following morning! When I have films to develop I have to do them in total darkness by time, as I haven't the proper light-screen (softlight) to do so. I am, so I go by time with the aid of a luminous watch I borrow from the instrument section.

To dry the prints is not too bad. I lay them out on the table and cover them with a torn mosquito-net to keep them from curling, but it took me a long time to find out why the mice ate through the net and into the prints, until it was suggested to me that it might be the "salt" (which is probably left in the not-thoroughly-washed prints) they were after. It is all good fun, though, and I haven't had a pokka dark-room to work in, so I don't know what I'm missing.

I might add that the prints he sends home from time to time are very good, although he knew nothing of photography when he left these shores nearly four years ago. (See Arthur ad Astra)

Yours, etc., R. E. LEIGH.

Company to launch own smartphone app

KODAK ON MISSION TO DOUBLE PRINTING

THE NEW owner of Kodak's photographic paper business is on a mission to double the number of images printed, by making it easier for consumers to print their smartphone photos.

As part of the project, the company is set to launch a smartphone app designed to allow consumers to order prints directly from their mobile phone, for collection, without them having to be at a Kodak printing kiosk at the time.

The new service is due to be launched this month by Kodak Alaris, the firm set up after UK Kodak Pension Plan acquired the Personalized Imaging and Document Imaging businesses from US-based Eastman Kodak last year.

Kodak Alaris's European general manager for Personalized Imaging, Lee Palmer, explained that a printing service is already available for Facebook and Instagram users – the latter delivering 'square-format' prints. However, consumers have to visit a high-street Kodak photo kiosk to order them.

Speaking at a briefing in central London last month, Palmer said that 'print conversion' is falling and currently stands at 2%, according to figures for Western Europe supplied by research firm Futuresource Consulting.

He insisted it will be possible to double the conversion rate to 4%. 'I think it is realistic,' he told AP. 'At 4%, industry print projections move from decline to growth.'

Palmer added: 'There's going to be



a whole generation who never buy a camera... Smartphones – that's where the mass consumer is at.'

The company also plans to extend the mobile printing service to tablet computers.

Kodak paper is made in Harrow in the UK, while Kodak-branded film is supplied to Kodak Alaris under contract by Eastman Kodak in Rochester, USA.

Kodak Alaris reports that sales of its professional film increased by 15% last year, although overall sales, including consumer film, were down 30%.

A source close to Kodak Alaris told AP that the businesses are able to make plans a reality more quickly after the film and paper divisions split away from Eastman Kodak as part of its exit from Chapter 11 bankruptcy protection.

CLUBNEWS

Club news from around the country

HAILSHAM PHOTOGRAPHIC SOCIETY

The Society is set to stage a Colour Show, featuring members' images, on 7 and 8 March at Hailsham Community Hall, Vicarage Lane, Hailsham, East Sussex BN27 2AX. Tickets for the audio-visual event cost £5, which includes a donation to charity. Call 01323 845 569 for details.

BRITISH PHOTOGRAPHER DIES IN PARIS FALL

BRITISH photographer Kate Barry died after falling from her fourth-floor flat in Paris last month.

The fashion photographer was reported to have fallen 80ft from her balcony in the French capital. Her body was found on 11 December.

Kate, 46, was the daughter of the

James Bond movie composer John Barry and actress Jane Birkin. She worked for publications including British *Vogue* and *The Sunday Times*.

Mourners at her funeral in December included Carla Bruni-Sarkozy, wife of former French president Nicolas Sarkozy, and French actress Catherine Deneuve.

SNAP SHOTS

● The shortlisted photographers for this year's Terry O'Neill Award are: Claudia Moroni, Richard Gray, Laura Boushnak and Maria Szabova (for portrait work); Paul Thompson and Alnis Stakle (landscape); Michel Hagege (wildlife); Nick Ballon (documentary); Neville Peterson (fine art); and Javier Acenillas (reportage). We will reveal the overall winner later this month.

● An exhibition by the first photographer to win a BAFTA on show in London from next month. Cornel Lucas – one of the pioneers of movie portraiture in the 1940s and '50s – died in 2012 aged 92. The show will run at the National Theatre, South Bank, London SE1 9PX from 17 February–29 March.

● Ilford is staging an exhibition to mark the launch of its Multigrade fibre-based darkroom papers (see *News*, AP 4 January). Featuring black & white work by the likes of Tim Rudman, it runs until 14 February at Silverprint, 120 London Road, London SE1 6LF.

Get a free 30-day trial on iTunes

ILFORD IMAGING SWITZERLAND CLOSES DOWN FACTORY

A UK INKJET paper maker has announced its own version of Ilford Galerie paper following reports that Ilford Imaging Switzerland has closed its factory.

At the time of writing, Ilford Imaging Switzerland, which makes Ilford Galerie paper, was officially still trading despite halting production of photographic paper and laying off 130 factory staff at its Marly plant.

The move came after the cash-strapped firm declared itself insolvent in November last year.

UK inkjet paper maker PermaJet has since stepped in with plans to sell its own version of Ilford Galerie paper, called Smooth Pearl 280gsm.

PermaJet, which is based

in Warwickshire, says the 'heavyweight base' paper is set for official worldwide launch on 15 January.

AP understands that Tetenal, official distributor for Ilford Galerie paper in the UK and Ireland, has also been assessing the way forward – acting on the basis that Ilford Imaging Switzerland faces liquidation.

However, a source close to Ilford Imaging Switzerland told AP in December: 'All scenarios are still open...

'It [Ilford Imaging Switzerland] is still trading but not producing,' added the source, who was not authorised to speak publicly about the company's affairs.

Further official news is expected to emerge this month.

Options apparently include the sale of the company to

avoid the threat of liquidation.

A government official in Fribourg, where the factory is based, declined to comment on the firm's status when contacted by AP.

Separately, AP has learned that more than one party has expressed interest in the Ilford Imaging Switzerland brand.

Officials at Ilford Imaging Switzerland have yet to release a public statement.

● Please note that Ilford Imaging Switzerland is an entirely separate company to Ilford Photo, which is based in the UK and is unaffected. Ilford Photo is the trading name of Cheshire-based Harman Technology, which manufactures traditional black & white photographic papers and film

PHOTOGRAPHERS FACE JOBS CULL

TWENTY-FOUR

staff photographers face redundancy at newspaper and magazine publisher Johnston Press, claims the National Union of Journalists (NUJ).

Johnston Press publishes more than 200 newspapers and magazines, including the *Yorkshire Post* and *The Scotsman*.

'The company intends to replace the work of professional photographers with pictures garnered from social media and sent in by readers,' says the NUJ.

The NUJ's deputy general secretary Barry Fitzpatrick adds: 'This decision by the company represents a wanton disposal of the local knowledge and skills of staff photographers working in England and Scotland.'

'The notion that these roles can be replaced by social media and multi-skilling reporters is a fallacy.'

'Quality content is defined by the quality of pictures and captions of images used, which only professional photographers provide.'

'This spells the death knell for the staff photographer.'

Johnston Press had urged photographers to leave as part of a voluntary redundancy scheme, according to the NUJ.

The firm told AP it could not confirm the number of staff involved, as consultation was 'ongoing'.

In a statement, the company said that a number of photographic roles have been placed 'at risk' and that bosses were making 'difficult decisions to help ensure a sustainable, multi-platform future for local journalism'.

The publisher went on to say: 'The decision has been made at local, operating company level and the proposal to change the way photographic content is generated affects some areas of the Midlands and Scotland.'

The NUJ adds: 'The union is also concerned that already hard-pressed reporters will be made to take photographs.'

IMAGES OF SHACKLETON EXPEDITION EXPOSED

IMAGES documenting an Antarctic expedition almost 100 years ago have been restored and revealed for the first time after having been discovered in the hut used by Captain Scott during his last expedition.

The 22 negatives were found in photographer Herbert Ponting's darkroom at Cape Evans, which served as Captain Scott's expedition base in 1910–12.

They are actually from Ernest Shackleton's 1914–17 Ross Sea party, which spent time living in Scott's hut after being stranded on Ross Island when their ship blew out

to sea, according to the Antarctic Heritage Trust in New Zealand, which 'painstakingly' conserved the photos.

'It is an exciting find and we are delighted to see them exposed after



Ernest Shackleton's chief scientist Alexander Stevens

a century,' said Nigel Watson, executive director of the Trust.

However, the identity of the photographer remains unknown, according to the Trust, which removed the cellulose-nitrate negatives from the hut earlier this year.

Experts discovered the images – many of which are damaged – clumped together

in a small box, as part of the Ross Sea Heritage Restoration Project, which saw the conservation of 10,000 objects.

In 2010, the Antarctic Heritage Trust discovered three crates of whisky and two crates of brandy under Ernest Shackleton's 1908 base during conservation work.





Previously unrecorded photos discovered

UNSEEN IMAGES FOUND IN CAMERON ALBUM

A NEWLY discovered album of images by 19th century photo pioneer Julia Margaret Cameron, which included two previously 'unseen' portraits, included two previously 'unseen' portraits, depicting the photographer's personal maid

photographs and represents hours of meticulous work,' said a Sotheby's spokesperson.

The photographer put the album together for her nephew, the artist Valentine Cameron Prinsep, for his 31st birthday on 14 February 1869.

CAMERON PORTRAITS SELL FOR £250,000

A RECENTLY discovered album of images by 19th century photo pioneer Julia Margaret Cameron, which included two previously 'unseen' portraits, has sold for nearly £250,000.

As AP reported in September last year, two 'unrecorded' images – depicting the photographer's personal maid Mary Hillier – were among 32 large-scale portraits contained in the album.

It was believed to be one of only 11 known albums compiled

by Julia Margaret Cameron with her own photographs and represented hours of meticulous work.

The album sold for £242,500 at Sotheby's in London.

The album contained portraits of her friends and family, including leading figures in Victorian society, such as Alfred, Lord Tennyson.

The photographer presented the album to her nephew, the artist Valentine Cameron Prinsep, for his 31st birthday on 14 February 1869.

SNAP SHOTS

● An Italian photographer, renowned for his 'iconic' photograph of a masked protester aiming his gun at a police officer in the 1970s, died while putting up Christmas decorations. Paolo Pedrizzetti, 66, is reported to have died with his wife after falling from a seventh-floor balcony at their home in Arona, northern Italy. His photo of a protester aiming fire at a young policeman in Via De Amicis, Milan, on 14 May 1977 became the 'symbol of an entire era,' reports *La Stampa*. The officer, Antonio Custra, who had been deployed to help contain protesters, died after being struck in the head by a bullet. Pedrizzetti trained as an architect and had a passion for politics.

In next week's AP

On sale Tuesday 21 January



FIRST LOOK

PANASONIC LUMIX DMC-TZ60

We take a hands-on first look at the Lumix DMC-TZ60 with 30x Leica zoom lens and EVF

FUJI X-E2

ON TEST

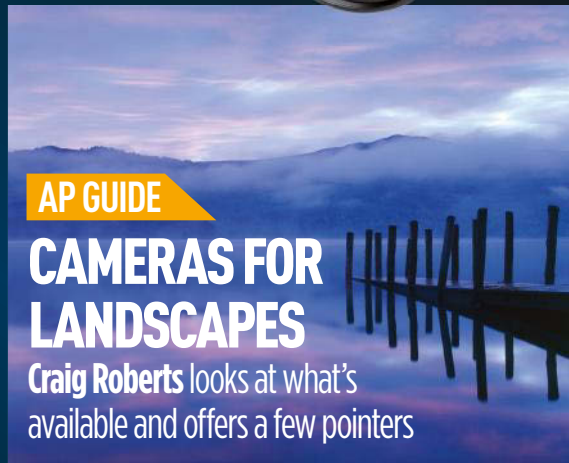
Michael Topham looks at this 'retro' system camera with 60 refinements over the X-E1



AP GUIDE

CAMERAS FOR LANDSCAPES

Craig Roberts looks at what's available and offers a few pointers



POLICE ADMIT OFFICER DELETED PHOTO



A POLICE officer deleted a photo taken by an amateur photographer at a filling station forecourt amid fears it could be used by terrorists, it has emerged.

The incident occurred in March 2010, but recently came to light after the Police Ombudsman reviewed its case studies, for publication on the organisation's Twitter and Facebook pages.

'The photographer was challenged when police noticed him taking a picture as an officer was putting fuel into a police car,' revealed the Northern Ireland-based Police Ombudsman in a statement on its Facebook page. The photographer told Police Ombudsman investigators that an officer asked him to delete the image on the basis that it could be 'of use to terrorists'.

'When the photographer queried this, he said his camera was taken from him and all the pictures deleted from its memory card.'

The photographer attended a police station after demanding a written record that his images had been deleted. There he was told that his card would be seized and sent for analysis.

The photographer was not prosecuted – and he was told he could collect his memory card three weeks later – but the man complained to the Police Ombudsman.

The Police Ombudsman ruled that the officer did not have the legal power to delete images under anti-terror laws in force at the time.

The officer has been disciplined, according to the ombudsman.

The case file was closed in August 2011.

PORTRAITS OF THE ARTIST



Richard Sibley talks to Rankin, the photographer who is almost as famous as the people he photographs

AP INTERVIEW

OLYMPUS

Your Vision, Our Future

i.ZUIKO DIGITAL



Move into a New Age

STYLUS 1

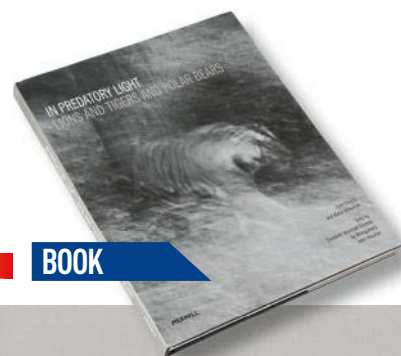
Engineered into a remarkably slim body, the STYLUS 1 combines powerful features including OM-D technologies that perform in every discipline. Maintaining a bright 1:2.8 aperture throughout its entire zoom, the ultra-slim 28–300mm (35mm equivalent) i.ZUIKO lens enables you to capture distant subjects in dimly lit environments with exceptional clarity and virtually unequalled vividness. A large Electronic Viewfinder lets you compose your shots just as if you were using an interchangeable lens camera. With this camera, the moments you could never capture before are now all yours.

Find out more at your local dealer or visit: olympus.co.uk/stylus1

i.ZUIKO
ULTRA SLIM 28–300mm 1:2.8

APReview

The latest photography books, exhibitions and websites. By Jon Stapley



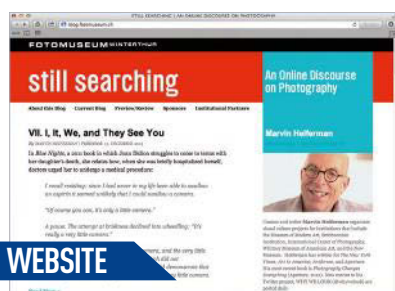
BOOK

In Predatory Light: Lions and Tigers and Polar Bears

By Cyril Christo and Marie Wilkinson
Merrell, £35, hardback, 160 pages,
ISBN 978-1-858-94610-8

I HAVE checked with AP's top editorial brass, and I'm not allowed to dock the editors of this book a star for not adding 'Oh my!' to the end of the title. Boo. Anyway – now that I've alienated everyone who hasn't seen *The Wizard of Oz* – the rest of the book is excellent. Cyril Christo and Marie Wilkinson's duotone images are not pin-sharp wildlife photographs, but rough-and-ready shots that use motion blur to convey action and limited dynamic range to show how well the animals blend into their environments.

You could argue that now we can watch polar bears hunt and kill in glorious 4K HD, laced with the soporific tones of Sir David Attenborough, wildlife photography has to do more than be technically excellent. Cyril and Marie have created images that linger long in the brain.



WEBSITE

blog.fotomuseum.ch

STILL Searching has the two crucial components of a great blog – a good idea and great execution. Sounds simple, but you'd be surprised how many seem to trip at that second step. A series of six guest bloggers take slots of six weeks apiece throughout the year, writing five or six statements on their specific area of expertise in relation to photography. Recently, curator and writer Marvin Heiferman has been using current events as the lens through which to examine our relationship with the art of photography.



© CYRIL CHRISTO & MARIE WILKINSON



BOOK

Walking Dreams

By Isabella Berr. Hirmer, £45, hardback, 128 pages, ISBN 978-3-777-42083-7

YOU COULD be forgiven for glancing over Isabella Berr's collection of work and saying to yourself, 'I don't get it,' before tossing the book aside and not looking back. In my opinion, you'd be doing yourself a disservice. Berr uses haziness, indistinct shapes and deliberate lack of focus to instil her photography with the intangible quality of a dream. Like a Joycean passage it seems impenetrable at first, but if you set to

work picking it apart you can find layers of meaning. Perhaps Picasso would be a better analogy – not for nothing do many of the images resemble paintings. Some people may (and undoubtedly will) look at these pictures and think I'm talking it up too much. That's fine, because art's a subjective thing, after all. However, I think Berr's images are a striking example of exploring the limits of what photography can do. Art has to be about more than winning camera club competitions with perfect sunsets.

Amateur
Photographer
★★★★★



EXHIBITION

Tom Wood: Landscapes

18 January-6 April. Mostyn, 12 Vaughan Street, Llandudno, Conwy LL30 1AB. Tel: 01492 879 201. Website: www.mostyn.org. Open Tue-Sun 10.30am-5pm. Admission free

IF YOU know the name Tom Wood, it's probably for his photography of people. You may not have even been aware that he has also produced a series of landscapes from the west of Ireland, Merseyside and North Wales, as this exhibition is the first time they have been publicly presented. It is very much an introspective exhibition for Wood, as it explores the landscapes of his birthplace and childhood as it has



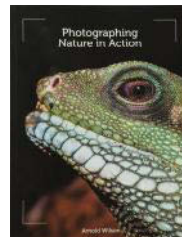
evolved over several decades. His work in North Wales is more recent, using a panoramic-format camera to create expansive views of the natural Welsh landscape. Mostyn has made a fantastic acquisition here.

CONDENSED READING

A round-up of the latest photography books on the market



● **AUTUMN RIVER** by Philip J Brittan, £16.50 Whatever images your mind might have conjured up upon hearing the title *Autumn River*, they won't be in any way representative of what the book offers. Philip Brittan's mission was to photograph autumn while escaping cliché and he has succeeded. The images are made by moving the camera through flowing water, and often the resultant picture involves the lens being half in half out. Colours are smeared across the glass, shapes blur and coalesce. This book is not for everyone, but it is certainly intriguing.



● **PHOTOGRAPHING NATURE IN ACTION** by Arnold Wilson, £16.99 While this book offers plenty of solid tips for capturing images of fast-moving animals, not everything is quite so action-packed as there is also a lengthy section on how best to photograph limpets. Some of it is a little esoteric – the section on photographing birds in flight wades through the evolution of the wing's bone structure and anatomises the feather before anyone picks up a camera – but Wilson's writing keeps it interesting.

● **FOCUS ON PHOTOGRAPHY: THE FOTOGRAFIS BANK AUSTRIA COLLECTION**, £39.95 This tome delivers a thorough overview of some of the most important pictures in the history of photography. There are plenty of the names you'd expect, such as Fox Talbot, Cameron, Weston, Arbus and Cartier-Bresson, and the book provides actual discussions of the images rather than rehashing them for a gallery. Biographies and essays make it a treat to dive into.

amateur
Photographer

The world's best-selling
weekly photography magazine

NOW AVAILABLE
TO DOWNLOAD!

Available on the
App Store



Letters

Share your views and opinions with fellow AP readers every week

LETTER OF THE WEEK

Wins a great shockproof, waterproof and dustproof 5-Proof Technology 16GB Samsung SDHC Plus memory card offering up to 48MB/sec transfer speed.
www.samsung.com/memorycard



NOTE: PRIZE APPLIES TO UK AND EU RESIDENTS ONLY

GO ANALOGUE FOR LENT

I'm not a particularly religious person, but I do try to observe Lent. Many people give up luxuries such as chocolate, but I've had the idea this year of giving up my Android smartphone. These addictive gadgets are, after all, pretty antisocial, and I'm as guilty as anyone of pulling out the phone and checking emails, Facebook or text messages frequently and often at inappropriate moments, actually missing out on what's really happening in the world in front of my nose.

Then it occurred to me: why not extend that good idea more positively? So my next thought is to go further than giving up my smartphone for Lent. I should go analogue for Lent, dusting off my dear old Yashica 35mm SLR. Instead of burying myself away from the world in a smartphone, I should observe the world carefully – not click away numerous digital shots, hoping that something good will be captured. I should truly observe, frame and take sparingly to conserve precious film. I shall need to have confidence that, without being able to check the results for several days, good composition, focusing and steadiness of shot will have been achieved. After all, that is how I used to work a few short years ago!

So I invite anyone to join me. Let's explore a new challenge within a freedom of approach that we have almost forgotten – let's go analogue for Lent!

Adrian Johnson, Surrey

Good idea, Adrian. Alternatively, try going out using just an old 256MB media card, with no back up. Knowing that you have so few shots available focuses the mind and discourages that machine-gun shooting approach that's so tempting when you have hundreds of frames available – Nigel Atherton, Group Editor

Write to...

'Letters' at the usual AP address (see page 3) fax to 020 3148 8130 or email to amateur photographer @ipcmedia.com and include your full postal address

Earn £50 Backchat

Send your thoughts or views (about 500 words) to 'Backchat' at the usual AP address (see page 3). A fee of £50 will be paid on publication

go back almost 50 years, had been stored. Among them I found my cherished yellow boxes of Kodachrome transparencies. I got them out, blew away the dust and started to scan.

Contrary to accepted wisdom, I found little difficulty in getting bright and clean images. Any blue cast can be dealt with in Photoshop. I had one printed and my wife attached it to the fridge door. A bit later, a friend came into the kitchen and said, pointing to the print, 'Is that your daughter?' Such was the clarity and colour fidelity of the image – and the original had been taken in Cornwall 40 years ago.

I am surprised and gratified to see how stable those old Kodachrome transparencies are. I wonder how many of our cherished digital files will continue to produce splendid results 40 years hence. **Brian Davis, Essex**

As long as we can keep track of which hard drive they're stored on, digital files should be fine. In the meantime, if you don't want the fun to end, I've got a few thousand prints and slides that need scanning too, so if you haven't got much on for the rest of the year you're welcome to come round and scan them for me – Nigel Atherton, Group Editor

LEFT OUT TO DRY

I enjoyed Ivor Matanle's article on cinematographic clangers (AP 21–28 December), but I wish to point out that some of us really do dry our prints on a clothes line for practical reasons. In my case, not only is the clothes line in a space where drips won't make a mess of the floor, but it's also the easiest way to keep the cats from 'helping' my photographic process by sitting on things. The curling of the dried prints is easily remedied later using a small dry-mount press.

The clanger that drives me around the bend is watching people develop a print, then taking it straight from the developer to the line. No stop. No fix. No wash. Just developer and a print that should, by rights, be turning quickly black.

RS Buchanan, USA

SEEING ISN'T BELIEVING

I enjoyed reading Ivor Matanle's Christmas article, *On-screen mistakes* (AP 21–28 December), highlighting the photographic clangers that have appeared in films and on TV, but this is surely the tip of the iceberg. I have an elderly relative who served in the Royal Navy during the Second World War, and she is always complaining that they get the uniforms wrong in period dramas on TV.

Early radio is one of my interests, and I frequently see gaffes in this area. For example, in an episode of *Foyle's War*, purported to be set in 1944, there was a 1950s Bush radio in a police station. Anyone who has owned a valve radio will know that it takes at least half a minute for the valves to heat up after it is switched on before any sound comes from the speaker. Yet the valve radios used in period TV dramas produce sound as

LONG-TERM STABILITY

Like many retired people, I have lots of fond memories, and loads of slides, negatives and prints stored away. I decided to get the best of them together, 150 in all, and make some CDs to give to each of my children. It

was fun and my scanner, a Canon CanoScan 8800F, did a splendid job.

Probably the most surprising and enjoyable part of the process was when I got up to my attic. There lay a plastic box where my collection of slides, some of which

What The Duck



soon as they are switched on, which must be some sort of miracle.

Scenes involving cars often produce gaffes. For example, a car that has apparently just taken part in a high-speed chase, which means that it will be *very hot*, will come into shot with condensation smoke billowing from the exhaust, which means that it has just been started up from cold and driven a short distance. Cars producing tyre squeal on wet grass – that surely beggars belief, but I have witnessed it on TV. And there is nothing more irritating than seeing a fast car like a Jaguar being driven off to the soundtrack of a London taxi!

I'm afraid that I have adopted the attitude that nothing you see on television is quite what it appears.

Douglas Thomson, Edinburgh

I'm an addict of the movie website IMDb (imdb.com). Its 'Goofs' section is filled with gems such as these, as well as continuity and other errors, and I've yet to read a film listing without at least a few faux pas. They are always fun to spot, but it seems they are inevitable given the scale of such productions – Nigel Atherton, Group Editor

TRULY STUNNING

A while ago, AP reviewed the book *Before They Pass Away* by Jimmy Nelson. It sparked my interest, and when my wife asked what the kids could get me for Christmas I suggested that (and with the RRP of £100 discounted online by an impressive 62% to £38, it was more affordable than I had feared). When it arrived I was impressed by its sheer size – it is huge – but since it was wrapped in Cellophane I had to wait for Christmas Day to read it.

And my verdict? My goodness me, some of those photos are truly stunning! The sheer scale of the commitment to get to the locations, let alone take such wonderful photos, is incredible and inspirational. So I thanked Father Christmas, and my children, and I thought I should also thank AP! Happy

New Year, and keep up the excellent work, especially the book reviews!

David Merritt, London

DARKROOM DELIGHT

As a die-hard film buff, I read Nigel Atherton's editorial about getting back into a chemical darkroom and decided that he and I are going to get along famously (AP 4 January).

While my husband Craig is mad about digital imaging, my interest in it extends to a humble digital compact. It's only when I hold my beloved Minolta X-700 loaded with black & white film that the urge to take pictures becomes totally overwhelming.

In summer, while I sit in my attic darkroom sweating like a marathon runner, Craig sits in our cool living room turning out inkjet prints in his 'lightroom'. In winter, while wrapped up in all manner of thick clothing and with a fan heater for company, I shiver in my darkroom. Craig, meanwhile, sits close to our gas fire doing his bit for the fine-art world – or so he tells me. When he goes upstairs to use the loo, he can never resist shouting up to me, 'You must be bonkers!' He's right. I must be.

But when I'm sitting there beneath the cosy glow of my safelight watching a photograph magically appear in a tray of developer, all thoughts of the boiling hot or freezing-cold temperatures are totally forgotten. Nothing that ace magician Dynamo does can compete with such magic. Happily, unlike Nigel Atherton, I do not need to seek out a local darkroom to enjoy my fascinating pastime. I have one all of my own. And I can think of no other place I would rather be.

Elaine Osborne, Tyne and Wear

Perhaps the two of you should swap for a day, Elaine, to see how you each get on using each other's preferred medium. You may both see some merit in the other's craft. I'm sure it would make an entertaining spectacle for a fly on the wall – Nigel Atherton, Group Editor

WINNING SHOT

I was delighted to win the picture of the week photo competition run by the Leatherhead and Dorking group of newspapers. I was particularly pleased that the picture (right) was taken with my Panasonic Lumix compact camera, which proves that you do not always need a sophisticated DSLR to take winning shots. As I do not have a computer, this shot is as taken from the camera with no manipulation. **Keith Hughes, via email**



The best camera is always the one you have with you, Keith, and your picture shows perfectly the kind of quality that you can get from a decent compact these days – Nigel Atherton, Group Editor

BACK CHAT

AP reader Katherine Woodman wonders at the 'in-built obsolescence' of modern digital cameras

IN RECENT months, I have found myself pondering the apparent disposability of modern digital cameras. I don't mean the gimmicky single-use ones you might find on the table at a wedding reception, but rather the effective lifespan of high-spec offerings from respected companies. We have all heard of built-in obsolescence, and I for one never take out the extended warranty on a new freezer or microwave as you can guarantee it will go wrong very soon after the warranty expires. After all, the length of the warranty is not picked at random! Is this worrying modern concept now extending to cameras as well?

The letters pages of AP 16 November featured another tale of woe from the owner of a recent camera model that had proven to be faulty in the awkward time period between 'still under warranty' and 'Oh well, it's given me good service. I was considering an upgrade anyway'. Is this just the tip of the iceberg? It worries me that the more bells and whistles the camera has, the more there is to go wrong. I would love a camera with a folding screen as sometimes it is only years of yoga practice that allows me to contort myself into a position where I can see through the viewfinder as I attempt yet another macro nature shot. But when I find myself drifting towards adverts for cameras sporting this latest marvel, a little voice whispers in my ear, 'How long will it be before you break it?'

This little voice is, of course, aware that I am prone to clumsiness and fears for my bank balance should I need to get such a screen repaired. And it's not just screens. What about Wi-Fi, GPS and electronic viewfinders? My partner has a number of Bronica film cameras and they produce excellent images. This strikes me as the ideal system: a modular camera where you choose the body, back, lens and viewfinder. If one bit goes wrong, you replace it and you are back in business, with a lot less hassle than I suspect it would be to replace the articulated screen on a DSLR.

In equal measure with the high-tech specs, we now have a growing market in high-tech digital retro cameras. Having grown up with 35mm film cameras, I love this look. So authentic are they that I did a double-take as I flicked through this same issue of AP, thinking that the Fujifilm FinePix X100 pictured in *Ask AP* was actually a picture of my beloved Canonet. I own an embarrassment of film cameras (new collective noun for the outcome when you take more money than sense to camera fairs!), which includes gems such as this alongside older folding cameras by Zeiss and Ensign. Nothing expensive or terribly collectable and all very basic, but they work, despite being more than 70 years old in some cases. After all, there is not a lot to go wrong! I wonder how many of our modern digital cameras will still be functioning 70 years from now? Assuming, that is, you can get a battery and memory card to make them work!



CHRIS FLOYD

Chris Floyd is a British photographer and filmmaker. His work has appeared in some of the world's most highly respected publications, including *The New Yorker*, *Harpers Bazaar*, *GQ*, *Esquire*, *The New York Times Magazine*, *The Sunday Times Magazine*, *Wallpaper** and *Lula*. He has shot advertising campaigns for British Airways, Sony, Toyota and Philips, and has been selected several times for the National Portrait Gallery's Taylor Wessing Photographic Portrait Prize and the annual publication *American Photography*.

To see more of Chris's images, visit www.chrisfloyd.com

PHOTO INSIGHT

BRINGING
YOU ESSENTIAL
EXPERT ADVICE
EVERY WEEK

Portrait photographer Chris Floyd discusses his shot of writer and broadcaster Charlie Brooker and reveals what makes a successful portrait image

WHEN I'm shooting a portrait, I'm looking for the 'moment between the moments'. It may only last 5secs or even 1sec, but it's the period where the subject kind of forgets who they are and why they're there. I like to get my subjects to a point where they let themselves go – where they lose themselves in the moment. These little windows can be constructed, but more often than not they just happen and you have to be ready with your finger on the trigger. The subject enters into this gravity-free moment. Their feet come off the ground and they're floating.

The road to shooting the image here actually began with another commission. I had recently shot a cover image for the book *How to be a Woman* by Caitlin Moran. It was a portrait that seemed to go down well and it resulted in me later receiving an email from an art director at the book publisher Faber & Faber. He asked if we could meet and talk about me doing something for them. We had a meeting, and he and his colleagues told me that they were in the process of reissuing Charlie Brooker's books to coincide with the release of his latest volume. They asked me to shoot new covers for each of them.

They had a few concepts in mind, but as the budgets were quite tight (as they tend to be in the publishing industry these days), we had to shoot in the boardroom at the Faber & Faber offices. The image here is actually an outtake and was one of the last things we did on the day. I was asked to shoot a standard portrait – something the

publisher could use for publicity. I shot it using a Hasselblad H1 with an 80mm lens and a Phase One digital back.

The lighting for this shot is quite simple. It's one softbox to the right and there's another light behind Charlie, which I have covered with a red gel. That was a hangover from the previous shot where one of the books was *The Hell of it All*. I thought I would leave it in for this shot to add a bit of colour to his hair. It's a nice detail, I think.

This image was taken when something went wrong with a piece of equipment and my assistant was fixing it. Charlie just sat there, staring into space, while he waited. It was a beautiful moment where he was completely zoned out. I made a few adjustments in Photoshop, such as Levels, just to give the image a bit of punch and mood, but otherwise it's as it was shot.

'I like to get my subjects to a point where they let themselves go – where they lose themselves in the moment'

I tend to be quite open about how I use Photoshop because I think honesty helps to demystify the process and enables people to understand that there's nothing wrong with a bit of tweaking here and there. I'm not talking about tweaking on a cosmetic level (something I don't do), but it's important to look at post-processing as another form of the darkroom process. You can use it to add a bit of weight and atmosphere to your images.

I entered my image of Charlie into the Taylor Wessing Photographic Portrait Prize, and while it didn't win it was shortlisted. I completely get that a lot of people aren't so fond of this competition and I think that's to do with a few things. The prize has developed a reputation recently where the only way you can win is by producing a portrait of a red-haired teenager staring into space, although of course

this year we've seen that isn't the case. In my opinion, the prize isn't so concerned with equipment and intricately produced, technically accomplished images – two things I think a lot of people can get hung up on. The images are constructed from a more conceptual level.

Taylor Wessing images are about ideas inherent within simply produced shots. It's not about the camera – that's not important at all. A portrait must be about the moment, not how that moment was captured. Perhaps a lot of the aversion to the prize also comes from people associating it with the intellectualisation of photography, this thing where people feel that everything about an image needs to be justified and explained. While I think it's great being able to talk about an image and the ideas behind it, there's such a

thing as talking about it *too* much.

When the Taylor Wessing Photographic Portrait Prize was sponsored by Schweppes, you'd see a lot more editorial work entered. These days, we're seeing a lot of students and people who don't do photography as a job – it's more of a hobby. I think that's great because it opens up the field and means that anyone can enter. It levels the playing field in a way.

You could argue that this image would not be so powerful if no one knew who Charlie was, but I'm not sure if that's right. I think the power is inherent within the moment, not necessarily within the fact that it's an image of a public figure. It's a natural portrait and uncontrived. It's a raw moment that for me distils what it is that I try to do with portraiture. **AP**

Chris Floyd was talking to Oliver Atwell





Grays of Westminster®

Exclusively... Nikon



Nikon D4

Nikon: ENTER THE NEW GOLDEN AGE

BUY A NEW **Nikon D4** CAMERA

and get an enhanced part-exchange offer of up to £500 off your Nikon or Canon DSLR.



For a limited period, we are able to offer an enhanced part-exchange rate of up to £500 on your on your Nikon or Canon DSLR Nikon camera equipment when buying a new Nikon D4.

Telephone no. 020 7828 4925
for full details

0% OR LOW INTEREST FINANCE

No deposit Required

020-7828 4925

For full details



NIKON DIGITAL CAMERAS

Nikon D4 SLR body.....	£4,199.00
Nikon D4 + AF-S 14-24mm f/2.8G IF-ED Kit.....	£5,475.00
Nikon D4 + AF-S 24-70mm f/2.8G IF-ED Kit.....	£5,399.00
Nikon D4 + AF-S 14-24mm & 24-70mm f/2.8G Kit.....	£6,699.00
Nikon D800 DSLR body.....	£1,949.00
Nikon D800 + MB-D12 Grip Kit.....	£2,230.00
Nikon D800 + AF-S 14-24mm f/2.8G ED Nikkor.....	£3,255.00
Nikon D800 + AF-S 24-70mm f/2.8G ED Nikkor.....	£3,180.00
Nikon D800 + AF-S 14-24mm f/2.8G & AF-S 24-70mm f/2.8G ED Nikkor Kit.....	£4,485.00
Nikon D800E DSLR body.....	£2,349.00
Nikon D800E + MB-D12 Grip Kit.....	£2,630.00
Nikon D800E + AF-S 14-24mm f/2.8G ED Nikkor.....	£3,649.00
Nikon D800E + AF-S 24-70mm f/2.8G ED Nikkor.....	£3,575.00
Nikon D800E + AF-S 14-24mm f/2.8G & AF-S 24-70mm f/2.8G ED Nikkor Kit.....	£4,875.00
Nikon MB-D12 Grip for D800E/D800.....	£285.00
Nikon Df + AF-S 50mm f/1.8G Special Edition.....	£2,749.00
Nikon D610 DSLR body.....	£1,449.00
Nikon D610 + MB-D14 Grip Kit.....	£1,635.00
Nikon D610 + AF-S 24-85mm f/3.5-5.6G ED VR Nikkor.....	£1,865.00
MB-D14 Grip for D610.....	£195.00
Nikon D7100 SLR body.....	£839.00
Nikon D7100 + MB-D15 Grip Kit.....	£1,059.00
Nikon D7100 + 18-105mm f/3.5-5.6G VR DX IF-ED Kit.....	£995.00
Nikon D7100 + 18-140mm f/3.5-5.6G VR DX ED Kit.....	£1,299.00
Nikon D7000 SLR body.....	£579.00
Nikon D7000 + 18-105mm f/3.5-5.6G VR DX IF-ED Kit.....	£719.00
Nikon D7000 + 18-200mm f/3.5-5.6G VR II DX IF-ED Kit.....	£1,159.00
Nikon D7000 + MB-D11 Kit.....	£789.00
Nikon D90 SLR body.....	£419.00
Nikon D90 + 18-105mm f/3.5-5.6G VR DX IF-ED Kit.....	£549.00
Nikon D5300 SLR body.....	£645.00
Nikon D5300 + AF-S 18-55mm f/3.5-5.6G VR DX Kit.....	£715.00
Nikon D5300 + AF-S 18-140mm f/3.5-5.6G VR DX Kit.....	£999.00
Nikon D3200 SLR body.....	£319.00
Nikon D3200 + 18-55mm f/3.5-5.6G VR DX Kit.....	£379.00
Nikon D5200 DSLR body.....	£499.00
Nikon D5200 + AF-S 18-55mm f/3.5-5.6G VR DX Kit.....	£575.00
Nikon D5100 DSLR body.....	£345.00
Nikon D5100 + AF-S 18-55mm f/3.5-5.6G VR DX Kit.....	£415.00
Nikon D3200 DSLR body.....	£339.00
Nikon D3200 + AF-S 18-55mm f/3.5-5.6G VR DX Kit.....	£379.00
Nikon D3100 DSLR body.....	£259.00
Nikon D3100 + AF-S 18-55mm f/3.5-5.6G VR DX Kit.....	£299.00

NIKON 1 SYSTEM

Nikon 1 V2 10-30mm Kit.....	£659.00
Nikon 1 V2 10-30mm & 30-110mm Twin Kit.....	£799.00
Nikon 1 S1 11-27.5mm Kit.....	£475.00
Nikon 1 S1 11-27.5mm & 30-110mm Kit.....	£595.00
Nikon 1 AW1 + 11-27.5mm f/3.5-5.6.....	£749.00
Nikon 1 AW1 + 11-27.5mm f/3.5-5.6 + 10mm f/2.8.....	£949.00
Nikkor VR 6.7-13mm f/3.5-5.6.....	£425.00
Nikkor VR 11-27.5mm f/3.5-5.6.....	£169.00
Nikkor VR 10-30mm f/3.5-5.6.....	£145.00
Nikkor VR 30-110mm f/3.8-5.6.....	£179.00
Nikkor 10mm f/2.8.....	£179.00
1 Nikkor AW 10mm f/2.8.....	£299.00
Nikkor 18.5mm f/1.8.....	£179.00
Nikkor VR 10-100mm f/4.5-5.6 PD-Zoom.....	£545.00
Nikon SB-N7 Speedlight.....	£139.00
Nikon GP-N100 GPS Unit.....	£99.00
Mount adapter FT1.....	£199.00

NIKON COOLPIX

Nikon Coolpix A.....	£849.00
Nikon Coolpix P7800.....	£499.00

AF-S & AF DX NIKKOR LENSES

10.5mm f/2.8G AF DX ED Fisheye.....	£545.00
AF-S 35mm f/1.8G DX.....	£150.00
AF-S 10-24mm f/3.5-4.5G IF-ED DX.....	£639.00
AF-S 12-24mm f/4G IF-ED DX.....	£829.00
AF-S 16-85mm f/3.5-5.6G ED VR DX.....	£439.00
AF-S 17-55mm f/2.8G DX IF-ED.....	£1,049.00
AF-S 18-55mm f/3.5-5.6G VR ED DX.....	£145.00
AF-S 18-105mm f/3.5-5.6G VR DX IF-ED.....	£225.00
AF-S 18-140mm f/3.5-5.6G VR DX ED.....	£475.00
AF-S 18-200mm f/3.5-5.6G VR II DX IF-ED.....	£585.00
AF-S 18-300mm f/3.5-5.6G ED VR DX.....	£675.00
AF-S 55-200mm f/4.5-5.6G VR DX IF-ED.....	£245.00
AF-S 55-300mm f/4.5-5.6G DX VR.....	£279.00

AF FX NIKKOR LENSES

14mm f/2.8D AF ED.....	£1,219.00
16mm f/2.8D AF Fisheye.....	£619.00
20mm f/2.8D AF.....	£465.00

24mm f/2.8D AF.....	£369.00
28mm f/2.8D AF.....	£245.00
35mm f/2D AF.....	£255.00
50mm f/1.8D AF.....	£109.00
50mm f/1.4D AF.....	£235.00
85mm f/1.8D AF.....	£299.00
85mm f/2D AF IF.....	£949.00
105mm f/2D AF-DC.....	£799.00
135mm f/2D AF-DC.....	£1,025.00
180mm f/2.8D AF IF-ED.....	£695.00

AF-S FX SILENT WAVE NIKKOR LENSES

AF-S 24mm f/1.4G ED.....	£1,469.00
AF-S 28mm f/1.8G.....	£499.00
AF-S 35mm f/1.4G.....	£1,299.00
AF-S 50mm f/1.4G IF.....	£275.00
AF-S 50mm f/1.8G IF.....	£155.00
AF-S 85mm f/1.8G.....	£379.00
AF-S 85mm f/1.4G.....	£1,179.00
AF-S 14-24mm f/2.8G IF-ED.....	£1,310.00
AF-S 16-35mm f/4G ED VR.....	£829.00
AF-S 17-35mm f/2.8G IF-ED.....	£1,495.00
AF-S 18-35mm f/3.5-4.5G.....	£569.00
AF-S 24-70mm f/2.8G IF-ED.....	£1,235.00
AF-S 24-85mm f/3.5-4.5G ED VR.....	£419.00
AF-S 24-120mm f/4G ED VR.....	£799.00
AF-S 28-300mm f/3.5-5.6G ED VR.....	£649.00
AF-S 70-200mm f/2.8G VR II IF-ED.....	£1,599.00
AF-S 70-200mm f/4G VR IF-ED.....	£949.00
AF-S 70-300mm f/4.5-5.6G VR IF-ED.....	£385.00
AF-S 80-400mm f/4.5-5.6G VR ED.....	£1,899.00
AF-S 200-400mm f/4G VR II IF-ED.....	£4,879.00
AF-S 200mm f/2G VR II IF-ED.....	£4,099.00
AF-S 300mm f/4D IF-ED.....	£1,029.00
AF-S 300mm f/2.8G VR II IF-ED.....	£4,039.00
AF-S 400mm f/2.8G VR IF-ED.....	£6,595.00
AF-S 500mm f/4G VR IF-ED.....	£5,845.00
AF-S 600mm f/4G VR IF-ED.....	£7,050.00
AF-S 800mm f/5.6E VR FL ED (inc. TC800-1.25E ED teleconverter).....	£15,599.00
TC-14E II 1.4x teleconverter.....	£315.00
TC-17E II 1.7x teleconverter.....	£315.00
TC-20E III 2x teleconverter.....	£389.00

AF FX ZOOM-NIKKOR LENSES

24-85mm f/2.8-4D AF IF.....	£545.00
-----------------------------	---------

AF & AF-S MICRO-NIKKOR LENSES

AF-S 40mm f/2.8G DX Micro.....	£189.00
60mm f/2.8D Micro.....	£365.00
AF-S 60mm f/2.8G ED Micro.....	£399.00
AF-S 85mm f/3.5G VR DX IF-ED Micro.....	£375.00
AF-S 105mm f/2.8G AF-S VR Micro IF-ED.....	£609.00
200mm f/4D AF Micro IF-ED.....	£1,245.00

NIKON SPEEDLIGHTS

SB-910 Speedlight.....	£335.00
SB-700 Speedlight.....	£229.00
SB-400 Speedlight.....	£119.00
SB-R1C1 Close-Up Commander Kit.....	£559.00
SB-R1 Close-Up Remote Kit.....	£399.00
SU-800 Wireless Speedlight Commander.....	£269.00
SB-R200 Wireless Remote Speedlight.....	£159.00

MANUAL FOCUS NIKKOR AIS LENSES

20mm f/2.8 Nikkor.....	£901.00
24mm f/2.8 Nikkor.....	£608.00
28mm f/2.8 Nikkor.....	£615.00
35mm f/1.4 Nikkor.....	£1,227.00
45mm f/2.8P Nikkor, chrome.....	£325.00
50mm f/1.4 Nikkor.....	£597.00
50mm f/1.2 Nikkor.....	£743.00
180mm f/2.8 ED Nikkor.....	£799.00

ZOOM-NIKKOR MANUAL AIS LENSES

28-85mm f/3.5-4.5 Zoom-Nikkor.....	£599.00
------------------------------------	---------

SPECIAL PURPOSE: PERSPECTIVE CONTROL AND MICRO-NIKKOR LENSES

24mm f/3.5D PC-E ED Nikkor.....	£1,455.00
28mm f/3.5 PC Nikkor.....	£1,195.00
45mm f/2.8D ED PC-E Nikkor.....	£1,395.00
55mm f/2.8 Micro-Nikkor.....	£541.00
85mm f/2.8D ED PC-E Nikkor.....	£1,325.00
105mm f/2.8 Micro-Nikkor.....	£1,047.00
200mm f/4 Micro-Nikkor.....	£895.00
PC: Perspective Control. PC-E: Tilt/Shift-Perspective Control	

Prices include 20% VAT. Prices Subject to Change. E.&O.E.

TO ORDER TELEPHONE 020-7828 4925



PROBABLY THE WIDEST RANGE
OF NEW & SECOND-HAND
Nikon IN THE WORLD

 **020-7828 4925**

EST. 1985 – THE KIND OF SERVICE OF WHICH LEGENDS ARE MADE

SPECIALISING IN THE EXCEPTIONAL

NIKON S RANGEFINDER CAMERA ON VINTAGE NIKON DISPLAY STAND. CIRCA 1953/54

The Vintage Department at Grays of Westminster seeks out only the very best mint or near-mint examples of Nikon Rangefinder cameras, lenses, accessories and ephemera for our customers. If you have Nikon equipment like this or indeed any Nikon equipment to dispose of, then kindly contact us by telephone on 020 7828 4925 or if you prefer you can email us at info@graysofwestminster.co.uk for our highest offer.

finest precise miniature camera

NIKON

with world famous NIKKOR lens

Kamel



Nippon Kogaku K.K.



TO ORDER TELEPHONE
020-7828 4925

ACHIEVE THE ILLUSION OF FLIGHT



MARTIN EVENING

Martin Evening is a London-based advertising photographer and noted expert in both photography and digital imaging. As a successful photographer, Martin is well known in London for his fashion and beauty work, for which he has won several awards. In 2008, he was inducted into the NAPP Photoshop Hall of Fame.

Martin has worked with the Adobe Photoshop and Adobe Lightroom engineering teams over many years and is one of the founding members of Pixel Genius, a software design company producing automated production and creative plug-ins for Photoshop.

His recent books include *The Adobe Photoshop Lightroom 4 Book*, *Adobe Photoshop CS6 for Photographers*, as well as the *Adobe Photoshop for Photographers: The Ultimate Workshop* series, which he co-wrote with Jeff Schewe.



Martin Evening's

Retoucher's Guide

Martin Evening on how he made a famous vintage aircraft 'fly' again using Photoshop

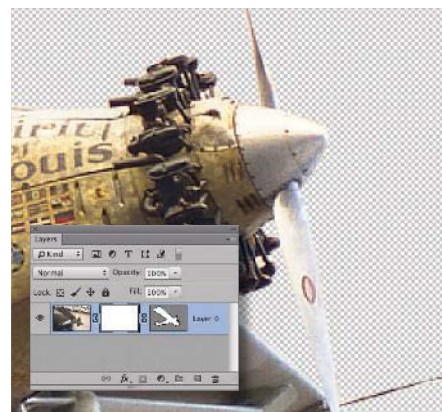
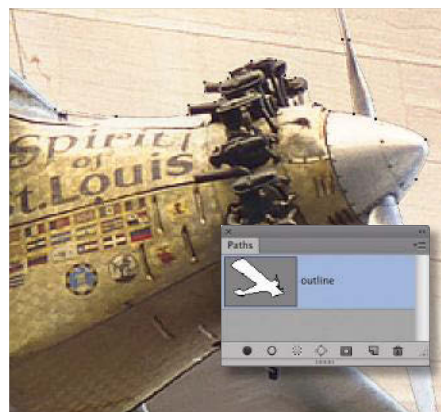
THIS is a photograph I took of Charles Lindbergh's *Spirit of St Louis* plane at the Smithsonian National Air and Space Museum in Washington, DC. The steps opposite show how I went about cutting out the plane and placing it against the backdrop of a cloudy sky. I also added some directional motion blur plus spin to the propeller to make it look like it was flying. I was pleased with the final result, but an aeronautical expert couldn't help pointing out that a colour photograph like this would have been impossible to capture in Charles Lindbergh's day!

What helped in creating this illusion was the fact the plane was positioned in the museum with lots of soft light coming down from the windows above. The natural lighting was critical in order to make the composite shot look more realistic. When cutting out an object like this with a complicated outline and detailed background, the only effective solution is to use the Pen tool to draw a pen path that defines the outline of the



object. In this particular tutorial I needed to modify the vector mask, which I did by rasterizing the vector mask to create a regular pixel layer mask and then used

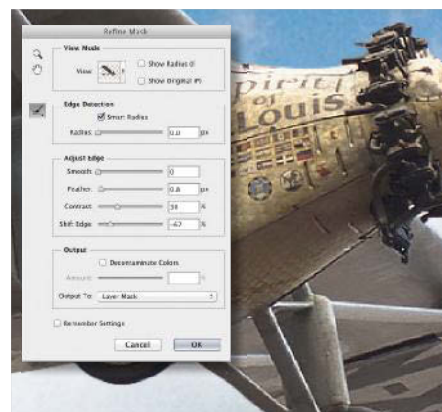
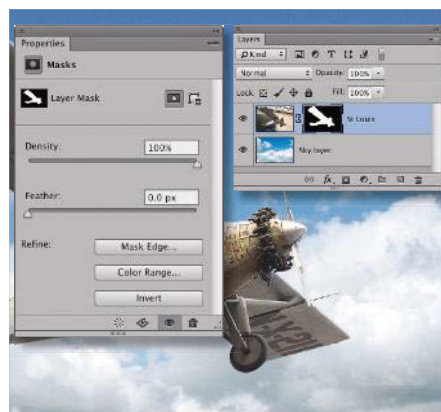
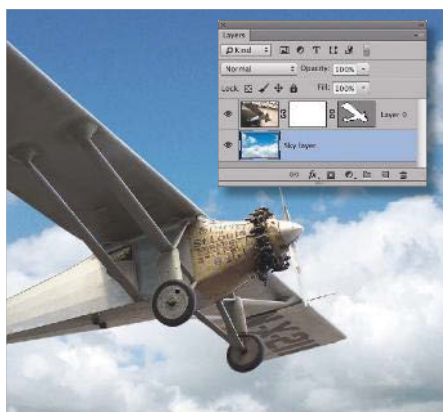
the Refine Mask controls to adjust how much the mask contracted to the outline of the plane and control the softness of the mask edges.



1 This image shows the original photograph that I took of the *Spirit of St Louis*, suspended from the ceiling of the National Air and Space Museum. The first task was to work out which would be the best method to use to cut out the plane from its surroundings.

2 There are several different ways you can make a cutout in Photoshop, but with a mechanical object such as this, I find the easiest way is to draw a pen path. In this step I used the Pen tool to create a path outline of the entire aircraft.

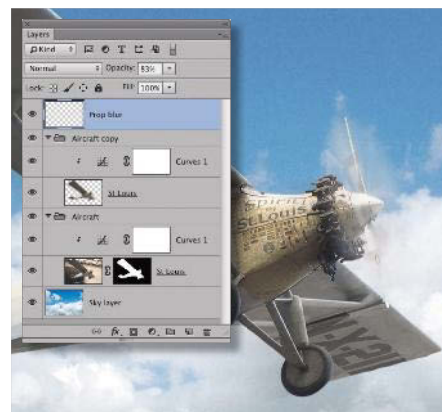
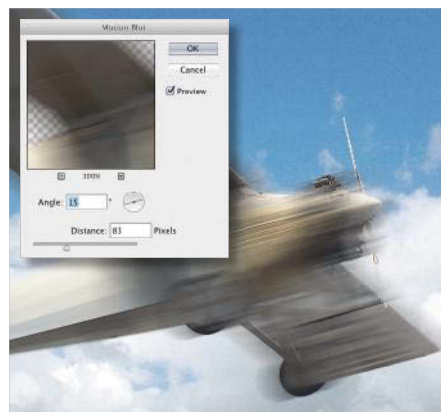
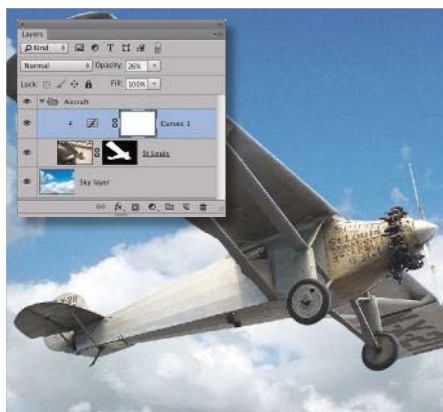
3 Having done that, I made sure the pen path was selected and active, and then clicked once on the Add Layer Mask button in the Layers panel to add an empty pixel layer mask and again to add a vector layer mask based on the active pen path.



4 I then selected a second image of a cloudy sky background, named this 'Sky layer' and used the Move tool to drag and drop and then place this as a backdrop layer below the masked aircraft layer.

5 For the next step I selected the aircraft layer vector mask, went to the Layer menu and chose Rasterize>Vector Mask. This converted the vector mask to a regular pixel layer mask. I then went to the Properties panel and clicked on the Mask Edge... button.

6 This opened the Refine Mask dialogue, where I adjusted the Adjust Edge sliders as shown here to modify the pixel layer mask and shrink it slightly and add a small amount of feathering to create a better blend with the sky backdrop image below.



7 Having done this, I created a new layer group, placed the St Louis layer inside this and named it 'Aircraft'. I then held down the Alt key as I added a Curves adjustment layer and checked the 'Use previous layer to create clipping mask' option so this added a new Curves adjustment layer as a clipping group. I applied a Curves adjustment that made the aircraft look slightly cooler.

8 I duplicated the Aircraft layer group and deleted the pixel layer mask of the duplicate St Louis layer, selecting the 'Apply Mask' option. Having done that, I went to the Filter menu and selected Blur>Motion Blur and applied the blur setting shown here.

9 For the final step I reduced the motion blur layer to around 25% so that the motion blur was quite subtle. Meanwhile, I made a copy of the propeller outline, pasted this into a separate image document and edited it to create a spinning propeller. I then added this to the top of the layer stack in the original St Louis image.



Left: Swallow leaving barn
Canon EOS 40D,
41mm, 1/125sec at
f/22, ISO 100

Right: Little owl eyeing up its prey
Canon EOS 5D Mark II,
500mm, 1sec at
f/18, ISO 100

The need for speed

Dale Sutton's high-speed flash photography captures blink-of-the-eye wildlife moments to stunning effect. **Andrew James** uncovers the technology behind his pictures

THE IRONIC aspect of high-speed photography is that while the shot may be captured in a millisecond, the journey to get a perfect eye-catching image of a bat skimming low over the water or a maybug leaping into flight from a leaf has probably taken at least a decade to achieve. Dale Sutton's eye-catching images seem to freeze nature itself and allow us to glimpse moments that would otherwise pass in a blur or perhaps never be seen at all. His odyssey started as a wide-eyed innocent staring in wonder at high-speed pioneer Stephen Dalton's image of a swallow sipping water from a pond. Now Dale is a recognised expert in his field – a feat he puts down to patience, trial, error and passion.

'After seeing Stephen Dalton's swallow image, I knew that's what I wanted to do,' says Dale. 'I started to look through every book I could find searching for information

on how to do it, but there wasn't much help. Naturally, the people doing it wanted to keep the secrets to themselves.'

This left him with little option but to work it out for himself from the few clues he gleaned in the pre-internet days of the late 1980s. Now, of course, his amazing high-speed wildlife images stop time in its tracks and allow us to study the exquisite details of his fast-moving subjects.

Capturing these images is a painstaking process of marrying essential technical equipment with creativity. Dale's list of gear is intriguing. His camera and lens is simple enough – a Canon EOS 5D Mark II usually with a 100mm macro. But add his high-speed equipment into the equation and you start to realise just how much effort goes into each image.

Hundreds of feet of cable, a leaf shutter adapted to screw onto the front of his macro lens, an infrared beam, solenoid, control

box, three high-speed flash units (each with a battery pack), and tripods for mounting flash heads and camera, are all part of a technically complex set-up.

COMPOSITION STILL COUNTS

The starting point is simply a vision for what can be achieved. Every shot has to be framed correctly, otherwise it becomes little more than a high-speed flash shot captured just for the sake of it. Whatever mammal, bird or insect Dale works with, he spends time observing their behaviour and working out ways to show their beauty, movement and detail through his images.

When working in daylight, Dale uses three flash units – two to illuminate the subject and one on the background. The first step is always to assess the composition. 'I look to remove anything distracting from the frame – whether that's in the background or around the edges,' he says. 'I think about where the subject needs to be in the frame and how that impacts on my composition.'

'The key is to make the image look, as far as possible, like it's naturally lit. I have to think about the direction of light, where the shadows will fall, and how both the foreground and background







ALL PICTURES © DALE ELLIOTT

Great tit leaving its hole in a tree Canon EOS 5D Mark II, 70–200mm, 1/250sec at f/14, ISO 125

balance. To be honest, it's easier to work on cloudy days when the light isn't too bright – although because the flashes are so powerful, they do tend to overpower most ambient light'

Dale's high-speed flash units fire at a fixed speed of 1/20,000sec. The only way he can increase or decrease the amount of light they throw onto the subject is to move the units closer to or further away from the subject, or attach some kind of light diffuser or modifier. He knows from experience that one of his powerful flash heads, with the camera set to f/16 at ISO 100, illuminates a subject perfectly from a distance of three metres.

SETTING UP THE INFRARED BEAM

With the lights set up and ready, Dale turns his attention to setting the infrared beam that is a key component in triggering the shutter at precisely the right moment. The beam is fired across the frame and bounced back via a reflector that is positioned just out of shot – usually on a stick to give it some height.

He has to estimate where the subject will break the beam, and then use this point to manually focus his lens using a stick or his hand in the position the subject will be when the shutter opens. With very little depth of field, even when using f/16, the margin for error is small.

For the right chain of events to occur when the beam is broken, a signal is sent via a cable from an infrared unit to a control unit. The control unit activates a solenoid (switch) that in turn triggers the leaf shutter that's fixed to the front of the lens. The three flashes are linked

'People sometimes think it must be easy to get the shot when they look at the picture because it's been triggered by a beam'

and connected to a flash sync connector on the leaf shutter so they fire simultaneously the moment the shutter activates. This all happens in a fraction of a second.

'There are other considerations, too,' says Dale. 'For example, for my shot of a great tit flying from a hole in a tree where I've placed some seeds to attract it in (see above), there was a high chance the bird would break the beam as it flew into the hole, so I had to be able switch the beam off and on at the touch of a button. This is because, once fired, the powerful flashes need at least 5secs to recharge and be ready to fire again – and that's plenty of time for great tit to be in, then out, of the frame.'

As Dale is waiting for the bird to fly in, he is also operating an interrupter cable. While he holds a button down, the beam is deactivated, but as soon as the bird flies past he releases the button and the beam reactivates, so when the bird flies out it triggers the camera to take the shot at the point Dale wants.

If this is all head-scratching stuff, take heart. Even Dale admits that it needs a lot of working out. He's just thankful that once set up and working, it's simply a game of watching, waiting and hoping that he gets the shot he wants.

CAMERA SET-UP

Dale switches his Canon EOS 5D Mark II to bulb mode, sets an aperture of f/16, and

then opens the camera's shutter using a cable release and locks it open. This doesn't cause any exposure issues because the leaf shutter (screwed to the front of the lens via an adapter) isn't letting any light through. It's only when the beam is broken and a signal is sent that the leaf shutter rapidly opens and the exposure is made.

The leaf shutter is made by the Japanese manufacturer Copal. It opens and closes incredibly quickly, as the overlapping leaf-like metal blades arranged in a circular pattern pull back to expose the scene instantaneously. It has an intricate clockwork mechanism and a strong spring tension that Dale has to re-cock after each image is taken.

'You have to be patient and methodical when it comes to setting it all up,' admits Dale. 'People sometimes think it must be easy to get the shot when they look at the picture because it's been triggered by a beam. But that beam is pencil-thin, so a subject like a bird or insect only has to miss it by a millimetre and I won't get my shot.'

'I'm not devoted to the technical side of it – if I could make it a lot easier, I would. Some people have said to me that it all sounds like too much effort, but that's probably why, while the world is swamped with wildlife photographers, there are still only a relatively few people doing the type of nature images I enjoy shooting.'

A large, dark background image showing a Daubenton's bat in flight over a river at night. The bat's wings are spread, showing the delicate membrane. In the foreground, there is a rocky bank with a small waterfall or weir, with water splashing and creating white foam. The overall scene is dark, with some ambient light reflecting off the water and the bat's wings.

WORKING AT NIGHT

SOME of Dale's most amazing shots are taken at night. The set-up is often identical to daytime, although if photographing in pitch darkness he sometimes works without the leaf shutter attached to his lens because he can set the camera to bulb and lock the shutter open for short periods without worrying about ambient light ruining the exposure.

Probably his most impressive after-dark image is this shot of a Daubenton's bat flying low over the lip of a small weir on his local river. Dale had never photographed bats before, but was asked to undertake the project on behalf of 2020VISION – an initiative aimed at communicating the link between habitat restoration and our own well-being through photographs and stories from a range of talented wildlife photographers.

'When I started the project, I spent a few evenings at a river near to where I lived in East Sussex just to make sure there were Daubenton's bats in the area,' says Dale. 'I knew they liked to hunt around rivers, especially close to bridges, so I was hopeful but not certain there would be a few at the location I picked.'

Luckily for Dale, as the evening turned into night and the light faded, his flashlight picked up exactly what he was after – a Daubenton's bat hunting low over the surface of the river. 'The next evening I went to the river an hour or so before dark to set up,' he explains. 'I'd already worked out that I wanted to capture the bat in flight as it crossed over the lip of a small weir just before a bridge.'

'Getting my camera in position was harder than I expected, and finally I settled for positioning it on the tripod just 4in [10cm] off the water's surface and 2ft [60cm] from the bank. I had to suspend the cables to the flash units over the water and, as I was working with 2,500V, I was worried if I made a mistake I'd go up in smoke.'

It took Dale five nights of setting up and then dismantling his equipment before he got one shot. In total, he spent 150 hours at the river to achieve five good images. 'I had plenty of half-bat pictures,' he admits. 'It really was a challenge, but when you get one image that works perfectly then it's all worthwhile.'

Of course, Dale could simply set up his equipment and leave it overnight, only returning at first light to see whether he's got an image. However, he prefers to remain in the location watching what's happening and learning about the behaviour of the animal he is photographing. 'The only time I wasn't there was when I managed to get a great shot of a tawny owl returning to the nest with a dormouse in its beak,' he says.

Canon EOS 5D Mark II, 70-200mm,
1/200sec at f/18, ISO 125



JUMPING FROG

DALE wanted to take a shot of a frog jumping into a pond, but chose to work outside, rather than using his indoor set-up. However, the building of the outside set was just as painstaking.

The pond is created on a flat surface that was propped up so that it was tabletop height. This

made getting the camera angles and high-speed equipment into the right position much easier.

'I used a pond liner to hold the water, then I brought in lots of moss-covered rocks and foliage to make it look natural,' he says.

'However, when I took the first shots, the shiny

black pond liner reflected the flashlight and ruined them. I had to leave the set-up outside and wait for weeks until enough sediment had settled on the bottom to avoid the problem.'

Canon EOS 5D Mark II, 100mm, 16secs at f/10, ISO 125

STRIKING ADDER

FOR HIS stunning shot of an adder striking, Dale needed to work carefully and quickly. He set up in an area where he knew adders often basked in the sun. This particular adder decided to disappear as he was setting up the equipment, but Dale waited for it to return.

'It came back and settled in its previous position, so I had everything in place to get the shot,' he reveals. 'But to make it strike I had to walk to and fro in front of it. I was close enough to make it aware of me, but not so close that there was any danger.'

'I've been asked whether this shot is ethical,' he says, 'as I've disturbed the adder to get it to react. There was no way the shot could have been achieved any other way and the adder wasn't harmed.'

Canon EOS 5D Mark II, 100mm, 12secs at f/16, ISO 100



HIGH-SPEED PHOTOGRAPHY REQUIREMENTS

DALE uses a Canon EOS 5D Mark II camera; Canon 100mm macro lens; Copal leaf shutter adapted to fit the lens; Infrared beam from Woods Electronics (www.woodselec.com); Solenoid and control box from Kapture Group Inc (www.kapturegroup.com); Three high-speed flash units with battery packs and cables (HighspeedFlash.com); Three homemade link cables to connect flash to shutter; Three Giottos tripods for the flash units; Gitzo tripod for the camera; Link cable from the infrared beam to the electronic control unit.

Exclusive 2-year guarantee on all Canon cameras and lenses

Discover our diverse range of
Canon lenses, premium compact
cameras and digital SLRs

Buy online today and collect
tomorrow in any John Lewis or
selected Waitrose stores*

We always check and match
our competitors' prices**

Canon 5D MKIII Digital SLR
+24-105mm lens
£2,975.95

Canon EF 70-200mm
F2.8 L IS II USM lens
£1,829.95

Canon EF 17-40mm
F4.0 L USM lens
£579.95



Never Knowingly Undersold
on quality | on price | on service

John Lewis
in store | online | mobile

*Click and collect available for most but not all items from all John Lewis shops and selected Waitrose shops, see online for more details. Click to buy before 7pm and collect after 2pm the next day. **Our commitment to value means that we match the prices of high street competitors (this excludes online-only or mail order businesses). Service conditions must be comparable. See our 'Never Knowingly Undersold' leaflet in our shops or online for details. Prices correct at time of going to press. Exclusive 2-year guarantee included at no extra cost.

AP publishes more reader photographs than any other photography magazine

ReaderSpotlight



1

Leroy Copleston East Sussex

Leroy picked up a bridge camera just before an extended trip to South America, and the amazing colours and life he captured inspired him to pursue photography further. His favourite subjects are people, animals and derelict buildings. 'Urban exploration is highly exciting. I love the adventure and the sense of history in abandoned sites,' he says. Leroy plans to concentrate on travel photography, but would also like to use it charitably as a tool for helping people. To see more from Leroy, find his blog at rotonearth.wordpress.com.

Under the pier
1 The choice of vantage point is so important, as Leroy demonstrates here with his take on an often-photographed subject

Nikon D5000,
18-200mm, 25secs at
f/5, ISO 800, tripod

Sun over pylons
2 Rather than avoiding the pylons, Leroy has made them the subject of a beautifully sparse landscape

Panasonic Lumix
DMC-FZ45, 25mm,
1/250sec at f/5,
ISO 100

Ominous presence

3 This composition was worth waiting for. The silhouettes give this image its powerful feeling of mystery

Panasonic Lumix
DMC-FZ45, 22mm,
1/6sec at f/3.5, ISO 80



2

IF YOUR PICTURES
ARE FEATURED
YOU'LL RECEIVE...

£50

PLUS...



The winner of the **Editor's Choice** picture of the week will receive a HelloCanvas 16x24in canvas print (including shipping) worth £36.95

The Editor's Choice will be printed onto a high-quality canvas with UV-resistant inks and mounted onto a sturdy wooden frame 1.2in thick. For HelloCanvas 'each happiness of yesterday is a memory for tomorrow', and we think your best beloved pictures deserve the best service. Our dedicated team is renowned for its attention to detail.

HelloCanvas.co.uk

www.hellocanvas.co.uk

How to submit your images

Please see the 'Send us your pictures' section on page 3 for details or visit www.amateurphotographer.co.uk/spotlight

*PRIZE APPLIES TO UK AND EUROPEAN RESIDENTS ONLY





**EDITOR'S
CHOICE**

SEE MORE ONLINE AT
AMATEURPHOTOGRAPHER.
CO.UK/SPOTLIGHT

David Hall Kent

David was taught to make black & white prints by his father in the 1950s, and has been making photographs ever since. He was an early adopter of digital imaging after his wife bought him a small digital camera in the 1990s. He enjoys photographing landscapes and wildlife. 'I want people to share my experience of landscape,' he says. In the future, he would like to go to the Falklands for a more historical project.

Leeds Castle

1 Everything works about this classic rule of thirds shot, especially the mist rising from the water
Olympus E-3, 12-60mm, 2.5secs at f/14, ISO 100, tripod, ND grad

With its muted tones, receding mist and soft morning light, David's shot conveys a lovely tranquil mood that makes it really stand out, and the castle is framed beautifully by the curved bank in the foreground – *Phil Hall, technique/features editor*



2



1

Aylesford

2 This shot captures the picturesque Englishness of the village
Olympus E-3, 12-60mm, 1/500sec at f/8, ISO 200

Tobermory Harbour

3 David ran back to his hotel to grab his gear for this shot before the beautiful soft light was lost
Olympus E-5, 12-60mm, 1/60sec at f/3.5, ISO 100, tripod, cable release

Maldon

4 This blend of three exposures is another great example of David capturing the feel of an English town
Olympus E-330, 14-54mm, three exposures at f/14, ISO 100, tripod, cable release



3



4



Vic Sharratt Kent

Vic loves wildlife, as his fantastic pictures ably demonstrate. His favourite subject of all is the hummingbird, whose great speed presents a real challenge. Vic loves photography because it allows him not only to experience the peace and quiet of the countryside, but also to get close to nature and travel to far-flung places. To see more of his images, visit www.vicsharrattwildlifeimages.com.



Winter portrait

1 This a great characterful portrait, with the snow leopard's body kept out of focus so its face jumps out
Canon EOS 7D, 28-105mm, 1/800sec at f/9.3, ISO 800

Wolf in a storm

2 Eye contact is often the crucial factor to make a wildlife portrait unforgettable
Canon EOS 7D, 100-400mm, 1/1250sec at f/8, ISO 640

In a blizzard

3 Vic thinks this shot best depicts the raw wildness of the snow leopard's natural habit
Canon EOS 7D, 100-400mm, 1/1250sec at f/9, ISO 800

WANT TO LEARN MORE AND IMPROVE YOUR PHOTOGRAPHIC SKILLS?

Then enrol on one of our **School of Photographic Imaging's Home Study Courses**. We've courses to suit all levels of experience covering all aspects of photography and bite-sized courses from just £75. Just visit www.spi-photography-courses.com, call **0203 148 4326** or turn to page 52 of this issue.

SPI
SCHOOL OF
PHOTOGRAPHIC
IMAGING

HOME STUDIO

Made Easy...

with the Interfit
EX150MK III Kit



INTERfit EX150 MKIII kit

The EX150MKIII benefits from a long pedigree of multiple award winning EX150 lighting kits being improved with each generation. With touch sensitive controls on the rear of the unit, the new controls make using the EX150MKIII a pure and simple joy to use.

ONLY £275



Educational DVD Provided

Three great ways to shop



SIGMA



PHOTOGRAPH © PETE BRIDGWOOD

SIGMA
3 YEAR UK WARRANTY
For registration and conditions log on to
www.sigma-imaging-uk.com/warranty



SIGMA
10-20^{mm}
F3.5
EX DC HSM

For Sigma, Canon, Nikon, Sony and Pentax
Supplied with fitted padded case
and petal type lens hood.
Compatible with APS-C SLRs only.

This super-wide angle zoom lens for digital SLR cameras has a maximum aperture of F3.5 throughout the entire zoom range and its super-wide angle enables breathtaking perspective and one-of-a-kind shots.

ELD (Extraordinary Low Dispersion) glass, SLD (Special Low Dispersion) glass and aspherical lenses provide excellent correction of all types of aberrations. The Super Multi-Layer Coating reduces flare and ghosting and the incorporation of HSM (Hyper-Sonic Motor) ensures a quiet and high-speed auto focus.

Appraisal



Expert advice, help and tips from Chris Gatcum



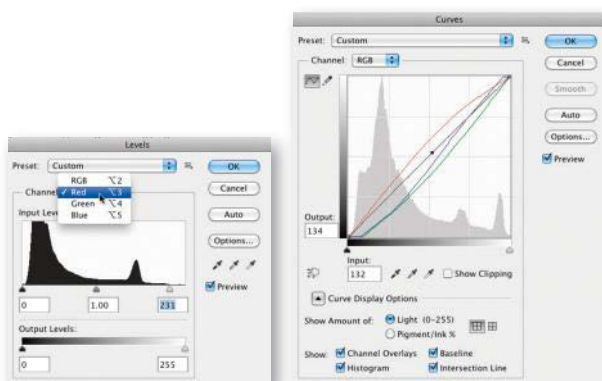
WIN

The person who takes the picture of the week* in *Appraisal* will win a Manfrotto Unica VII Messenger Bag worth £84.95. This bag combines style and functionality, ensuring that it is the perfect companion for carrying your camera gear, laptop and personal items. Gain quick access to your DSLR with lens attached, laptop and personal effects in the upper compartment by using the top opening. An additional compartment in the base of the bag also provides storage for selected Manfrotto Compact Photo Tripods.

www.manfrotto.co.uk

Submit your pictures

Send up to six prints, slides or images on CD (please include the original files from the camera along with your submitted versions on your CD). Tell us about the pictures and include details of equipment used and exposure settings. Send your images to *Appraisal* at the address on page 3. Enclose an SAE if you want them returned



There's not enough context in this image to convey a sense of danger, and something has gone awry with the colours as there is a strong cyan cast. However, image editing software can rectify this



Workers in the sky Kaliannan Shanmugasundaram

Panasonic Lumix DMC-FZ20, 142mm equivalent focal length, 1/30sec at f/6.5, ISO 80

KALIANNAN took this photograph of construction workers on 'a very tall building' while he was in Doha, Qatar, shooting it from an adjacent block. I love the intricacy of this shot, and the strong vertical and horizontal lines that really draw us around the frame, but I wonder if this is the strongest shot that Kaliannan could have presented.

The reason I say this is because I'm not convinced that his photograph really conveys the 'very unsafe and perilous job' that he describes. Zooming in is generally a great way of getting the viewer close to the action in a photograph, but in this instance a wider view may have had more impact. The problem is, although we can see the workers more clearly than we would in a wider shot, zooming in has taken away a lot of the

context. Looking at this image, the figures at the bottom could be on the 39th floor of a building or they could be standing at ground level – there's nothing to tell us either way, so any sense of danger is dissipated.

I'm also not sure what's happened to the colours in this photograph, but something's certainly amiss. The Exif data tells me the white balance was set to auto, so it's possible that the camera 'got it wrong', but I'd be surprised if it got it *this* wrong. Given the scene, there's no obvious reason why a camera would introduce such a strong cyan cast while simultaneously reducing the contrast – it's almost as though a cyan veil has been drawn across the image! This suggests that Kaliannan might have been trying to correct the image on an

uncalibrated screen. If his computer monitor were overly warm, it would be easy to assume that more cyan/green would be needed to 'neutralise' the image, when in fact the colour changes were unnecessary.

Thankfully, most good editing programs have tools to help you to at least partially combat this type of thing, whether it's an auto colour option, manual colour balance and contrast adjustment tools, manipulation of the individual colour channels using Levels, a more complex Curves adjustment, or, the most likely solution, a combination of tools. Indeed, the hardest part with a shot like this is perhaps knowing what is 'right', or at least where to stop – there are countless ways of interpreting how warm (or not) the light should be.

Wilkinson
Cameras
www.wilkinson.co.uk

SALE



Fuji Finepix X100s



WAS £969.99
SALE PRICE
£879.99

Leica X2



WAS £1399.99
SALE PRICE
£1349.99

Nikon Coolpix P330



WAS £249.99
SALE PRICE
£199.99

Panasonic Lumix G6 & 14-140mm lens



WAS £649.99
SALE PRICE
£449.99*

*Price shown after Panasonic £100.00 cash back, offer ends 19/01/14

Sony NEX 3N A E16-50mm PZ lens



WAS £299.99
SALE PRICE
£249.99



Canon EOS 1100D TWIN KIT



WAS £399.99
SALE PRICE
£349.99

Body, EF-S 18-55 IS & Sigma DC 70-300mm Macro

Canon Selphy CP900 Printer



WAS £79.99
SALE PRICE
£59.99

Delsey Bags



MANY NOW 1/2 PRICE

Lowepro Bags



SAVE UP TO 50% OFF SELECTED LINES

Wilkinson
Cameras
www.wilkinson.co.uk

Multiple Retailer Of The Year
2006, 2007, 2008, 2012 & 2013


Direct sales line
01772 252 188

we buy any camera
transform your un-used or un-wanted photographic gear in to hard cash.
www.webuyanycamera.com

facebook
www.facebook.com/WilkinsonCameras
twitter
www.twitter.com/wilkincameras

working with our
chosen partners
Aspire
photography training

Email us with any enquiries at: sales@wilkinson.co.uk | Find your nearest store: www.wilkinson.co.uk/stores



Given the right location, Lorenz and his subjects are able to create stunning images like this

World in motion

Lorenz Holder explains the shooting process behind his astonishing images of snowboarders and the simple but effective lighting arrangements he uses to capture them. He talks to **Oliver Atwell**

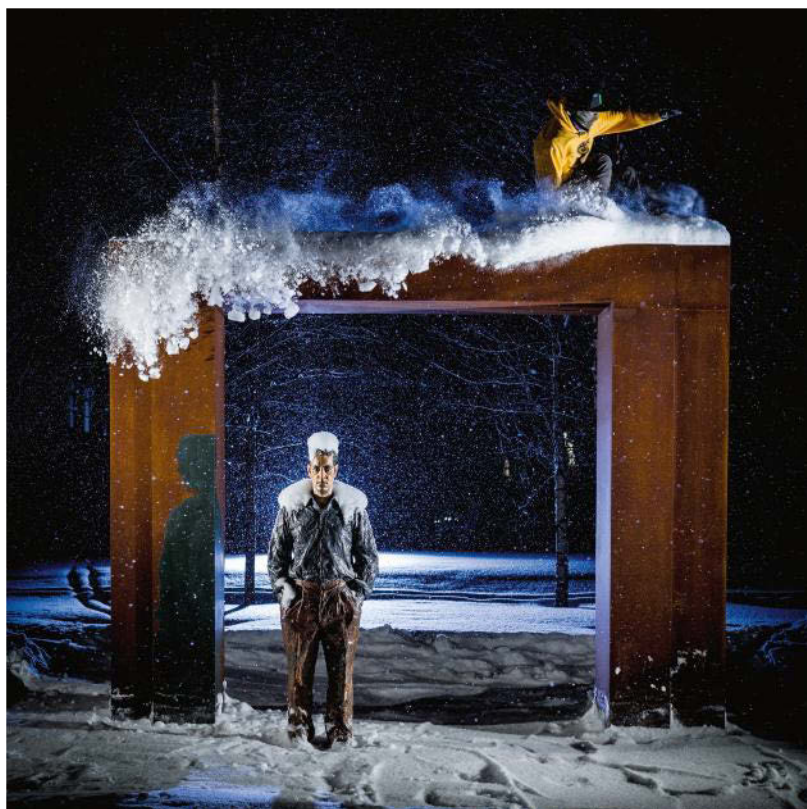
PROSPERING sports careers can often be cruelly cut short or put on hold by injury. It's not an uncommon tale to hear of a star player having to take time away from the field to recuperate, or even to take retirement long before age would have sent them to the sidelines. Take snowboard enthusiast and photographer Lorenz Holder, for example. Lorenz was a natural at snowboarding. In fact, he was so good he was fast rising to semi-professional status. However, in 2003 an injury forced him to vacate the slopes – but that wasn't the end of the story by any means.

'I couldn't just sit at home and be bored,' says Lorenz. 'I decided that I was going to borrow my parents' camera and hang out with my friends in the mountains. I thought that if I could perhaps document their activities, then I would at least have a role there. In the end, I was so fascinated by the process I've stayed behind the lens to this day.'

We've interviewed sports photographers many times in the pages of AP. While their visual styles and methods of working vary, they all have one piece of advice – know your sport. It should be immediately



Above: Lorenz shoots in such a way that his subjects often become vital components in the compositional balance



Right: This unusual shot shows Lorenz's ability utilise elements of various genres, such as portraiture



clear from Lorenz's meticulously crafted images that he is a man with his mind firmly in the game.

'That was, of course, the thing that really benefited me when I started out,' says Lorenz. 'I was able to anticipate certain positions. I knew the moves and, in some cases, could discuss beforehand with the snowboarder what I wanted to see in the image, so I can effectively communicate with my subject.'

This means that Lorenz is able to visualise every shot before he takes it: the composition, the lighting – everything.

'It would, of course, be a totally different story if I was shooting a cricket match,' he says. 'It would be more than likely that I would capture all the wrong moments. While visually the images would work for me, someone who understands the sport would recognise the subtleties that show I've captured a moment that's one second too early or too late. Every scene has a sweet spot.'



LOCATION

These days, Lorenz is the staff photographer in Europe for Nitro Snowboards. It's a role that sees him taking on the mundane task of product shots, but also sees him get out to capture the action in the mountains.

One of the reasons that Lorenz's images work so well is that they almost defy being chained to one genre of photography. Take a look through Lorenz's ever-expanding body of work and you'll see why that's the case. You have portraiture in the depiction of the snowboarder; you have action in the incredible stunts exhibited by the athletes; then you have landscape in the stunning locations that Lorenz finds himself shooting.

Lorenz adds: 'One of the first questions in my mind when I produce an image is, "Would I hang this on my wall even if it didn't include the snowboarder?" My images are essentially landscapes that contain action. The snowboarding is an added element. I don't mean that the snowboarding is secondary.

'My images are essentially landscapes that contain action. The snowboarding is an added element'

What I mean is that the image must be built from the ground up. The landscape element must stand on its own before anything else is added.'

Some of the locations in which Lorenz shoots are truly beautiful, whether it's out on the Bavarian Alps or in Munich shooting a behemoth satellite dish (see page 38). It's a real testament to Lorenz's skills as a photographer that he is able to distil the awe-inspiring power of a location into a single shot.

'I come across the majority of these places myself,' says Lorenz. 'Much of my research is done online and in bookstores. I always have a good idea of what I need in a location and I'll find a location that will really speak to me. Then I can make the decision of what I want to shoot and how exactly I'll do that.'

LENS AND LIGHTING

Once Lorenz has his location and has arrived on the scene, he is able to move through a series of steps that will lead to the final image. The first decision may seem like the simplest, but it will eventually determine how the rest of the steps land.

'The first thing I need to think about is my camera position,' says Lorenz. 'That can either come as a result of where the action is going to unfold and the position I want the subject caught in, or my position can determine where they will be. Then I must decide what lens will be appropriate.'

One of the key components of Lorenz's images is that the landscape must be beautiful enough to work as an image, even without the snowboarder



SATELLITE IMAGE



THIS breathtaking image by Lorenz bagged him an award at the 2013 Red Bull Illume contest. He discusses how he captured such an incredible scene.

'This image was taken in my home city of Munich, Germany,' he says. 'The satellite is just incredible. I arrived on location with the

intention of shooting the incredible architecture. I hadn't intended to include the snowboarder. The image was taken at around sunset, and as the sun disappeared fog began to appear around the location. I remembered that I had big studio flash in the back of my car and that's when I had the idea

to include the silhouette on the left-hand side. It just so happened that on that day we had the biggest snowstorm for a long time. Basically, the image had to be taken that night or never. All the elements lined up in that brief period.

'The only continuous light source in the image is from the moon.

The overall exposure was 4secs. Had I shot with a standard flash setting of 1/200sec, then I would have near enough the same picture but I wouldn't have the detail you see within the dish. Obviously, I can't get a flash in the dish so I had to run the exposure for a little longer.'



Usually, Lorenz mounts a Canon EF 70–200mm f/2.8 onto his Canon EOS 5D Mark III, saying that the optic gives him just the right of scope and range.

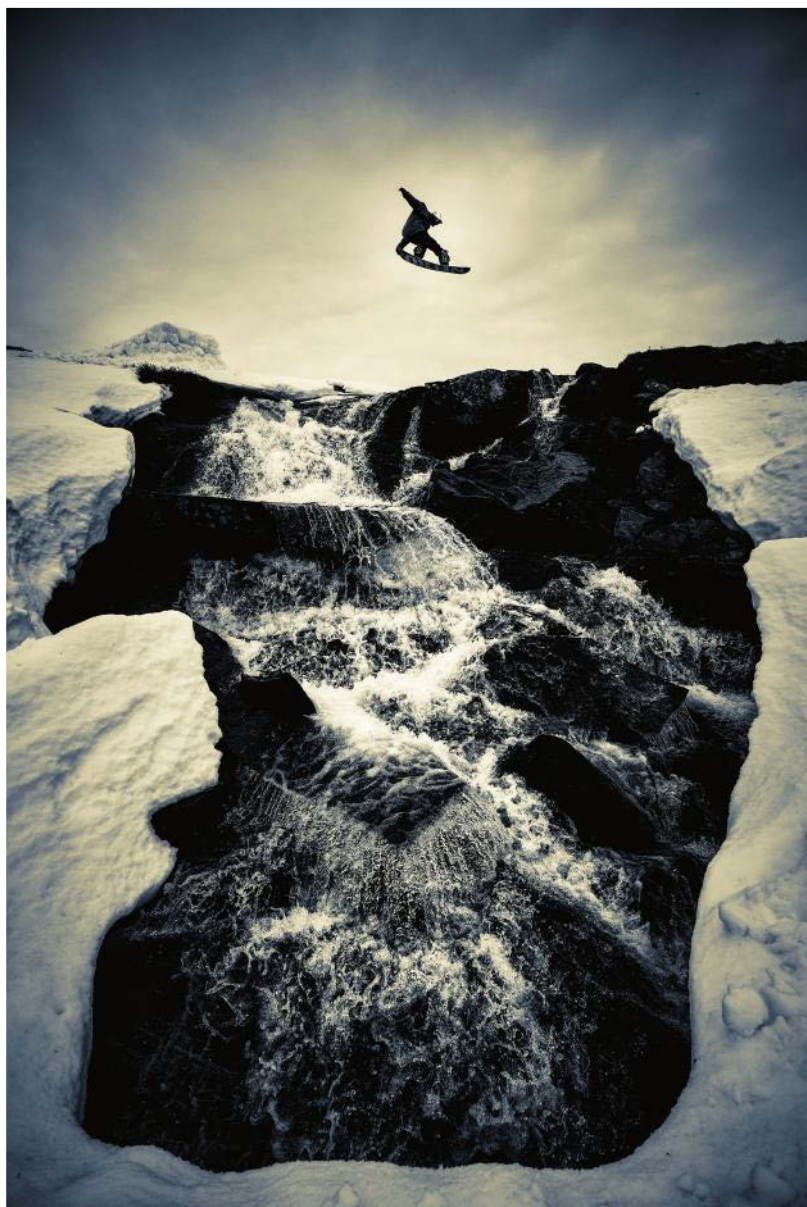
'The 70–200mm is perfect for the amount of coverage I need,' says Lorenz, 'while f/2.8 is also shallow enough to blur the background and ensure that the subject stands out within the scene. Sometimes – and this is scene-dependent – I'll opt for a wideangle, or in extreme cases, a fisheye.'

Next comes the stand-out feature of Lorenz's images – the lighting. You can't help but notice the professional application of flash in his work. Yet to talk to Lorenz you'd think he only had the most rudimentary knowledge of the skill. Clearly, that's not the case looking at his images. Perhaps it's more to do with the fact that he is able to break the process down to its most basic elements. In his words, it really isn't as hard as it seems. In fact, his kit is relatively basic: two Elinchrom Ranger RX studio flashes (rigged to a battery) and a couple of Canon Speedlites.

'People can often be intimidated by flash, but there really is no need,' says Lorenz. 'Take a look at the scene. What parts do you want to highlight? What parts do you want in shadows? You can really shape your image with light. You're essentially sculpting a scene. It's all about the reveal and conceal.'

'Despite what people think, there's nothing particularly elaborate about my lighting arrangements,' continues Lorenz. 'Sometimes I'll use just a couple of flashes, such as in my satellite image [left]. In others, I'll use a few. There are no rules. I'm

Above: Lorenz's images give his subjects free rein to demonstrate their incredible snowboarding skills



adaptable. For example, in my satellite image it benefited me to use less artificial lighting. I just had a flash on one side of the structure and then one on the other side. That worked because the image is quite symmetrical and I was able to balance the image with the light.'

STARTING OUT

Lorenz's application of flash didn't start from day one. He understood quickly that working with artificial light would have to come after he had mastered the basics of aperture, shutter and ISO.

'Had I started using flash from the beginning, I would have broken my brain,' says Lorenz. 'You have to start at the beginning. Then later, you can experiment. Once you have the basics, you can consider adding artificial light. The first images I shot with flash were unusable, but it was all necessary experience.'

Flashes, in the opinion of Lorenz, are easy to understand because they are directional. It's simply a matter of where you point the

kit. Think of it like a scalpel carving bits away and leaving other bits alone.

'The light is always straight, unless you're diffusing it,' says Lorenz. 'It's not something that you're going to lose control of and see it spilling around everywhere.'

The appeal for Lorenz is in the ability of the flash to make an image three-dimensional.

'If you had the flash above the camera, the image would come out flat because you're lighting everything that's in front of the lens,' he says. 'Sometimes that can work, such as in fashion photography. But that gives you more of a snapshot look. For action shots, the light needs to be within the scene.'

So, despite what we see within Lorenz's images, the process behind the seeming complexity is rather easy to break down and to understand. It's not uncommon for photographers to avoid using flash due to a belief that it's a complicated tool. Perhaps the kinds of images and advice offered by photographers such as Lorenz can help to demystify this dark art. **AP**

Above right: Light is a vital element in Lorenz's shots, whether it's natural or artificial

To see more of Lorenz Holder's images, visit www.lorenzholder.com



Ask the experts at
londoncameraexchange
 THE UK'S BIGGEST PHOTO SPECIALIST

THE NEW AND USED EQUIPMENT SPECIALISTS

FIND THAT ELUSIVE **USED**
CAMERA OR **ACCESSORY**
 ON OUR WEBSITE



**WE WANT
 YOUR USED
 CAMERAS
 & LENSES**



WE PAY CASH
 FOR GOOD QUALITY
 CAMERA EQUIPMENT



**VISIT YOUR LOCAL
 LCE BRANCH TODAY!**

For amazing part-exchange deals or to sell us your old equipment visit your local LCE branch.

BATH
 01225 462234

BRISTOL (BALDWIN ST)
 0117 929 1935

BRISTOL (BROADMEAD)
 0117 927 6185

CHELTHAM
 01242 519 851

CHESTER
 01244 326531

CHESTERFIELD
 01246 211891

COLCHESTER
 01206 573444

DERBY
 01332 348644

EXETER
 01392 279024

FAREHAM
 01329 236441

GLOUCESTER
 01452 304513

GUILDFORD
 01483 504040

LEAMINGTON
 01926 886166

LINCOLN (HIGH ST)
 01522 528577

LINCOLN (SILVER ST)
 01522 514131

LONDON (STRAND)
 0207 3790200

MANCHESTER **NEW!**
 0161 834 7500

NORWICH
 01603 612537

NOTTINGHAM
 0115 941 7486

PLYMOUTH
 01752 664894

PORTSMOUTH
 023 9283 9933

READING
 0118 9592149

SALISBURY
 01722 335436

SOUTHAMPTON (CIVIC CTR)
 023 8033 1720

SOUTHAMPTON (HIGH ST)
 023 8022 1597

TAUNTON
 01823 259955

WINCHESTER
 01962 866203

WORCESTER
 01905 22314

OPENING TIMES:
 Monday—Saturday
 9am—5:30pm

Selected stores open Sunday
 - please check for details.

28 BRANCHES NATIONWIDE

UK MAIL ORDER Next day delivery available from all LCE branches. Postage & Insurance £4.99 for most items. E. & O. E. Prices quoted include VAT @ 20%. Prices subject to change. Goods subject to availability.

SEARCH OUR USED EQUIPMENT AT:

www.LCEgroup.co.uk



AP Testbench

Over the next few pages we present this week's **equipment tests**, **reader questions** and **technique pointers**

XSories U-Charge €24.99 (£21)

www.xsories.eu

IN RESPONSE to the large increase in cameras and photographic accessories that are able to charge themselves via USB, XSories has come up with a very useful piece of kit. The U-Charge is a plug that accepts two USB cables for charging. The big advantage of this is that users do not need to carry multiple chargers with bulky plugs if their devices can be charged via USB, and only a single power point will be required.

Included in the package is the three-pronged U-Charge unit, a 79cm retractable USB cable and six different connectors. These mostly fit a variety of phones, but a Micro USB connector is included among them that fits many recent cameras. Of course, most devices come with a USB cable included anyway, so items such as iPads and iPhones can be charged directly from the U-Charge using their own cables.

I found it really useful to be able to charge both a tablet and a camera simultaneously without needing separate chargers. Undoubtedly, this product would be a useful addition to the kit of any travelling photographer who carries multiple devices but likes to travel light.

Callum McInerney-Riley

Amateur Photographer
A useful dual USB charger, ideal for those on the move
★★★★☆



The AP guarantee to you

All our tests are conducted by people who understand the product area, as well as photography. We aim to discover any shortcomings, as well as finding those aspects that deserve praise. All our tests are thorough, honest and independent



Sabreswitch TriggerBeam Pro £91

www.sabreswitch.co.uk

THE SABRESWITCH TriggerBeam Pro kit consists of an infrared beam transmitter and receiver with a 30m range in complete darkness (26m in sunlight). When the beam is broken, a signal is sent through a cable that triggers the camera and records an image of the itinerant subject. The sensors are equipped with a standard tripod thread on the base and can be secured in the ground with the small spikes provided or mounted on a tripod or lighting stand. Weatherproof covers are included to provide protection in extended outdoor use.

Triggering was found to be reliable and consistent under a variety of lighting conditions, and considering the complex technology involved, the unit is very easy to set up with interesting results achievable straight from the box. Sophisticated trap-camera photography in nature documentaries is commonplace now, along with 'winning-post' sports captures, and this equipment provides a great value entry into this intriguing domain.

A 2" baffle is provided to narrow the infrared beam, which improves triggering with small objects at close range.

Andrew Sydenham

Amateur Photographer
A great-value infrared kit with lots of creative potential
★★★★☆

FORTHCOMING TESTS In the next few weeks AP hopes to run the following equipment through the most rigorous testing procedures in the industry...

Fujifilm X-E2

It has the same sensor as the X100S, but the Fujifilm X-E2 has 60 improvements over its X-E1 predecessor. We find out how it performs.

AP 25 January

Testbench:

Six of the best

We look at a selection of the best backdrops for studio work in our two-page test.

AP 25 January

Panasonic Lumix DMC-TZ60

With its 30x Leica zoom lens and electronic viewfinder, we take a first look at the 18-million-pixel Lumix DMC-TZ60 from Panasonic.

AP 25 January

Google Nik Analog Efex Pro

We test a plug-in filter that simulates the look achievable from traditional camera types, including 'classic' and 'wet plate'.

AP 1 February

CES round-up

We bring you all the latest product news from this year's Consumer Electronics Show in the USA.

AP 8 February

AskAP

Let the AP team answer your photographic queries

SEEING RED

Q Can you explain why the colour red is so difficult to photograph?

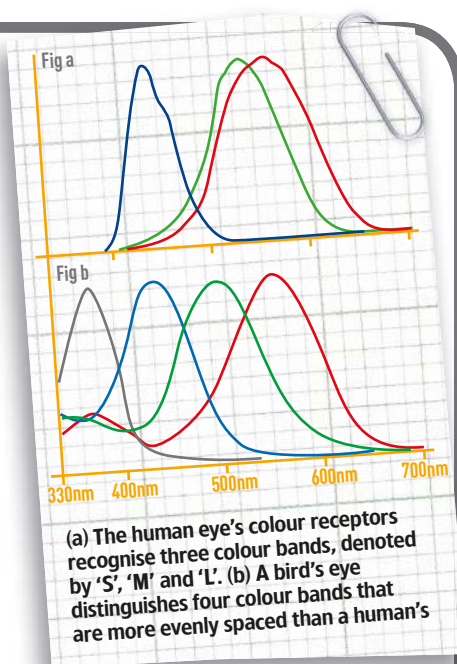
It doesn't seem to matter whether the subject itself is red or if it is bathed in red light, as the result is nearly always the same – a red area with no detail.

Videos seem to suffer very badly and I have noticed the effect on television programmes such as *Strictly Come Dancing*, especially when the contestants wear red costumes. I wonder why the television programme makers use it so much when the result is so poor. **Chris Watkis**

A This problem is to do with the capability of the human eye. At some stage, mammals lost the ability to distinguish three colour stimuli, reducing it to two. Primates have re-evolved this ability by splitting the long wavelength cones into two types (called M and L). The result is that instead of distinguishing well-separated spectra (as do birds, which can see red and green separately), our red and green vision largely overlaps.

To replay colour images we need to stimulate the red and green cones separately to reproduce the same stimuli that the original mix of photon wavelengths would have produced. Because of the closeness of the M and L cone response – G (green) and R (red) respectively – this becomes very hard. Ideally, we would choose emitters with wavelengths that excited one and not the other, so where one would have a strong response the other would have a weak one.

If we were birds, this would be easy: we'd use a green emitter at 500nm wavelength (where the green is at a peak and the red gives very little response) and the red at 580nm (where the red cones are at their peak and the greens give little response).



(a) The human eye's colour receptors recognise three colour bands, denoted by 'S', 'M' and 'L'. (b) A bird's eye distinguishes four colour bands that are more evenly spaced than a human's

However, if we used the peaks for human vision we'd need to use 550nm for green and 580nm for red. The result, however, would be that a 'green' stimulus would give almost as much red response as green, and vice versa.

A further problem is that we don't want to compromise the green, because this is where most of the luminance information resides – the area where we see the most detail. So, what is usually done is that the red emitters are placed lower down the spectrum, where they can give more separated excitation of the red cones. The cost is that the red cones are not very efficient at those wavelengths, so the red vision will suffer from higher noise, and will tend to saturate at a lower perceived brightness (because it is using more of the available brightness range just to register).

Reproduction of reds is always problematic, but it's a human vision problem more than a technological one. Where modern digital methods have helped is computing the excitations required, taking into account the overlaps in response.

Bob Newman

SCANNER CHOICE

Q I have a lot of black & white 35mm negatives and hundreds of my father's medium-format (6x4.5cm) transparencies. I have now bought a Hasselblad 500C for my black & white work and would like to be able to scan the negs, as well as print them traditionally in our photographic society's darkroom. I see there are three Epson scanners and at least one Canon model (all flatbed) that will scan medium-format film, but they all seem to scan at the same rate. What are the differences between them and why is the latest Epson so much cheaper than the company's Perfection V700 Photo and V750 Pro? **Robin Law**

A In this instance you have four (not three) choices from Epson, in the form of the Perfection V550 Photo, V600 Photo, V700 Photo and V750 Pro, as well as the Canon CanoScan 9000F Mark II. The various specifications can be found easily on the manufacturers' respective websites (www.epson.co.uk and www.canon.co.uk). The two characteristics that are typically looked at first (beyond making sure that it can scan the formats you want it to) are the optical resolution and the Dmax, which give an indication of potential scan sizes and the scanner's ability to 'see' detail in shadow areas. However, both should be taken with a pinch of salt: the quoted optical resolution may not be entirely accurate (see this week's *Glossary*), and there is no standardised system of measurement for Dmax.

The spec only tells a small part of the story: a scanner's lens and sensor are important features, as are the coatings on the platen (the glass plate between the scanning head and your film/print), the type of light source used by the scanner and the software driver. This is where the real differences are found, and why scanner A might be twice the price of scanner B, despite having a seemingly similar specification.

There isn't the space here to do a five-way scanner comparison, so I'll narrow it down to one model for you: the Epson Perfection V700 Photo (pictured below). While it may be almost £300 more expensive than

ASK...

Be it about modern technology, vintage equipment, photographic science or help with technique, here at AP we have the team that can help you. Simply email your questions to: apanswers@ipcmedia.com, via twitter (@ap_answers) or by post to: **Ask AP, Amateur Photographer Magazine, IPC Media, Blue Fin Building, 110 Southwark Street, London SE1 0SU.**



AP GLOSSARY

Resolution

SCANNER RESOLUTION

When it comes to discussing (and comparing) scanners, there are two resolution figures that you might encounter so it's important to understand what they each mean and why neither is particularly accurate.

OPTICAL RESOLUTION

The optical resolution is the figure often used as an indication of a scanner's capabilities in terms of potential image size. While this allows rough comparisons to be made between scanners, the optical resolution figure is invariably (and somewhat ironically) limited by the scanner's lens. Strictly speaking, the resolution figure that's quoted (for

example 6400ppi or 9600ppi) is often the *sensor* resolution. The *actual* optical resolution may be much lower.

SOFTWARE/OUTPUT/INTERPOLATED RESOLUTION

Some scanner manufacturers attempt to dazzle potential buyers with stratospheric resolution figures (variously referred to as the 'software resolution', 'output resolution' or 'interpolated resolution'). However, don't be fooled: these all rely on sophisticated 'guesswork' to add pixels and boost the resolution of an image. So, while the size of the scan will increase, its quality will decrease proportionally.

the V600 (and over twice the price of the V550/CanoScan 9000F Mark II), the fact that you've bought a Hasselblad 500C, rather than a Kiev 88, suggests that image quality is important. In this regard, the V700 Photo matches the company's flagship V750 Pro in almost all areas, including the quality of its scans. Short of investing heavily in a dedicated medium-format film scanner, I can't see a better option. **Chris Gatcum**

COMPACT QUALITY

Q I am looking for a compact camera that I can use while travelling and walking around, and I'm considering either the Canon PowerShot G16 or G1 X. The G1 X appears to be quite an 'old' model now, which is reflected in the price drop since it was released – the G16 and G1 X are now comparable in price. I've got a Canon EOS-1D Mark IV that I use for sports photography, so the compact does not need to deliver super-fast focusing or continuous shooting speeds, but is the focusing of the G1 X bad compared to the G16? Is the smaller sensor of the G16 worse for noise as one would expect, or has the newer technology made the difference negligible? In a nutshell, which of them is the best multi-purpose camera (excluding sports), and do the extra features of the G16 trump the image quality of the G1 X, or vice versa?

John White



subscribe 0844 848 0848

Panasonic

DSLR*

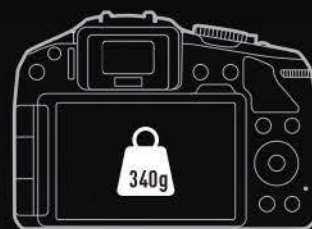
LEAVE IT AT HOME



Vs

LUMIX G

TAKE IT EVERYWHERE



FASTER, CLOSER, SMARTER

CHANGING PHOTOGRAPHY **G**

See how LUMIX G punches above its weight at panasonic.co.uk/lumixg

*Similarly priced DSLR vs. LUMIX G6, correct as at 14/06/13.

amateur Photographer

BE SURE
TO RATE &
REVIEW US
★★★★★

GET IT ON THE MOVE

Download the digital edition today!
www.amateurphotographer.co.uk/digital-edition



Download on the
App Store

kindle fire

nook
by Barnes & Noble

zinio™



Nikon Df

It's been a long time coming, but now **Nikon** has released a DSLR in the style of its F-series film cameras. Can Nikon's 16.2-million-pixel, full-frame Df really live up to the hype?

Richard Sibley
Technical editor



ONE OF the most common complaints I hear about DSLRs comes from enthusiast photographers who want a camera that operates in the same way that their old film SLR did. This is usually followed with a plea for a DSLR that doesn't shoot video. And it is exactly this photographer at which Nikon has targeted the Nikon Df.

The Nikon Df bears more than a striking resemblance to some of the iconic Nikon F-mount SLRs of years past, notably the FM. Nikon has even adopted the older, non-italicised version of its branding, positioned

on the camera's prism. However, it isn't just the design that nods to the past, as on the top-plate is a range of dials intended to replicate the experience of shooting on a film SLR. Should you want to change the shutter speed, sensitivity or exposure compensation, there's no need to scroll through on-screen settings – simply use the dials on top of the camera.

At this stage it would be easy to dismiss the Df as something of a gimmick, designed to tug at the heartstrings of those yearning for the past. Yet beneath the retro exterior is one of the best full-frame sensors we have seen in a digital camera – the same 16.2-million-pixel unit that is used in Nikon's flagship DSLR, the D4.

While some of the initial reviews of the Df that have appeared online have been critical of the camera's price, it should

AT A GLANCE

- 16.2-million-pixel, full-frame CMOS sensor
- Manual exposure control dials
- 3in, 921,000-dot LCD screen
- ISO 50-204,800 (extended)
- 5.5fps shooting rate
- 2016-pixel RGB metering sensor
- 39 AF points, with nine cross-type points
- Street price around £2,749, including 50mm f/1.8G lens

be remembered that, in theory, the Df is capable of the same image quality as the D4, which at £4,250 body only is £1,500 more than the Df. With those figures in mind, the Df actually appears to be reasonably priced.

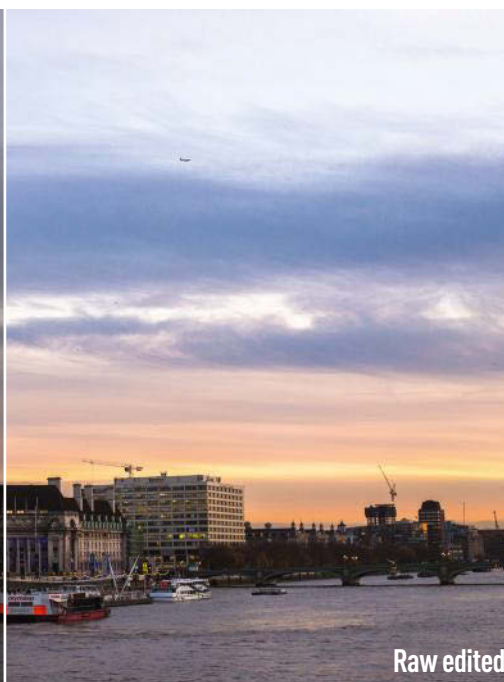
FEATURES

However, it wasn't just the price tag that raised a few eyebrows at the Df's launch, as there was also some discussion over Nikon's decision to use its 16.2 million-pixel, full-frame CMOS sensor. The company has two other full-frame sensors that it currently employs in its cameras – the 24.3-million-pixel unit in the Nikon D610, and the 36.3-million-pixel sensor in the D800, both of which are made by Sony. While the 16.2-million-pixel sensor is arguably one of the best on the market in terms of low-light and high-sensitivity performance, the Sony 24.3 and 36.3-million-pixel units offer excellent dynamic range and obviously higher-resolution images.

The Df could arguably have been a little cheaper, as the D610, with its 24.3-million-pixel sensor, is around £1,500 body only – a saving of over £1,000 over the Df kit, which includes a redesigned Nikkor 50mm f/1.8G lens that complements the Df's design. And while using the 36.3-million-pixel sensor would have created far larger files, and possibly have needed increased processing power, it would



In-camera JPEG



Raw edited

have allowed the Df to resolve a class-leading amount of detail. The argument that the 16.2-million-pixel sensor performs better in low light falls a little flat when you consider that downsizing 36.3-million-pixel images to 16.2 million pixels helps to significantly reduce any noise associated with high ISO images.

Given that the Nikon Df uses the same sensor as that found in the Nikon D4, the sensitivity range is also exactly the same, with an extended range of ISO 50–204,800. However, the metering system of the Df differs from both the Nikon D4 and D800. Instead of the 91,000-pixel RGB metering sensor used in the latter

This image was deliberately underexposed by around 1EV to preserve as much highlight detail as possible, which could be recovered from the raw image when it was processed

two cameras, the Df features a 2016-pixel RGB metering sensor, which is the same as that used in the Nikon D610. While this may seem to be a dramatic difference in metering specification, I have often found that it makes little difference in practice – but more on this later.

The Df also shares its autofocus system with the D610, offering 39 AF points, including nine-cross type sensors, seven of which are still available when used with lenses that have effective apertures of f/8 or larger. This is good news for photographers who like to use 2x teleconverters to give their lenses extra reach.

Just as interesting as what is included

in the Df is what has been omitted. To emphasise the Df's status as a camera purely for photography, it has no video-capture function. Wi-Fi is also absent, although it is of course available via the standard Nikon WU-1a wireless mobile adapter, which simply plugs into the side of the camera. However, as the WU-1a sticks out of the side of the camera when in use, I think a better solution is to use an Eye-Fi card to transfer images from the Df to a smartphone. During this test I used an 8GB Eye-Fi Mobi card and found that it worked very well. At around £42 for the 8GB card and £52 for the 16GB version, these cards should be considered serious alternatives to the WU-1a adapter, which costs around £50.

8/10

BUILD AND HANDLING

The body of the Nikon Df is made of magnesium alloy, and while this material is typically used to make a camera strong yet lightweight, the Df is deceptively heavy. To ensure that the camera is capable of meeting the demands of everything an enthusiast photographer can throw at it, the Df's body is weather-sealed to the same standard as the Nikon D800, so it is fine to use if you are caught in the rain.

From both an aesthetic and handling point of view, it is the dials on the top of the camera that dominate the design. These control the shutter speed, ISO, exposure compensation and exposure mode, while the top-plate also provides a home for the shutter button, power switch and a very small monochrome LCD panel.

Each of the dials on the top of the camera has a lock button that must be pressed before the setting can be changed, and while this prevents the dials from being

FEATURES IN USE OLD F-MOUNT LENSES

NIKON has been keen to promote the fact that the Df can be used with the vast majority of Nikkor F-mount lenses, including pre-Ai versions. 'Ai' stands for 'auto indexing', and Ai lenses have a notch on the rear of the lens that rests against a sprung indexing post around the edge of some Nikon F-mount cameras. The notch on the rear of the lens pushes against the post, which communicates to the camera the current aperture that the lens is set to. This has now largely been replaced with electronic communication between modern cameras and lenses, but for older manual-focus lenses it allows the camera to know the aperture of the lens being used so the camera can meter correctly.

Cameras lower in the Nikon range than the D7000 don't have the auto indexing post, so older manual-focus lenses can only be used in manual-exposure mode. However, with no auto-indexing post, these entry-level DSLR cameras do have an advantage. Without the Ai cutaway, the rear of

pre-Ai lenses can cause damage to cameras that have an auto-indexing post as the post can get bent or become jammed when trying to mount a pre-Ai lens. Nikon had a service to convert pre-Ai lenses by simply replacing the aperture ring with one that featured the Ai cutaway, and many users actually made the conversion themselves by filing down the aperture ring. Doing this enabled the lenses to be used on Ai cameras.

There are still many unconverted pre-Ai lenses around, and their use is limited to entry-level Nikon DSLRs or older film SLRs.

Nikon has come up with a simple solution for this problem in the Nikon Df – the auto-indexing post on the camera can be folded down out of the way so it won't be damaged by pre-Ai optics.



altered when knocked, it also makes it very difficult to change the settings without removing the camera from your eye. That said, the dials are easy to use and logical in their design and layout.

The tiny LCD panel on the top-plate is a very nice touch, and is reminiscent of the frame counters on film SLRs. Indeed, the small screen displays the number of images remaining on the card and the current battery life.

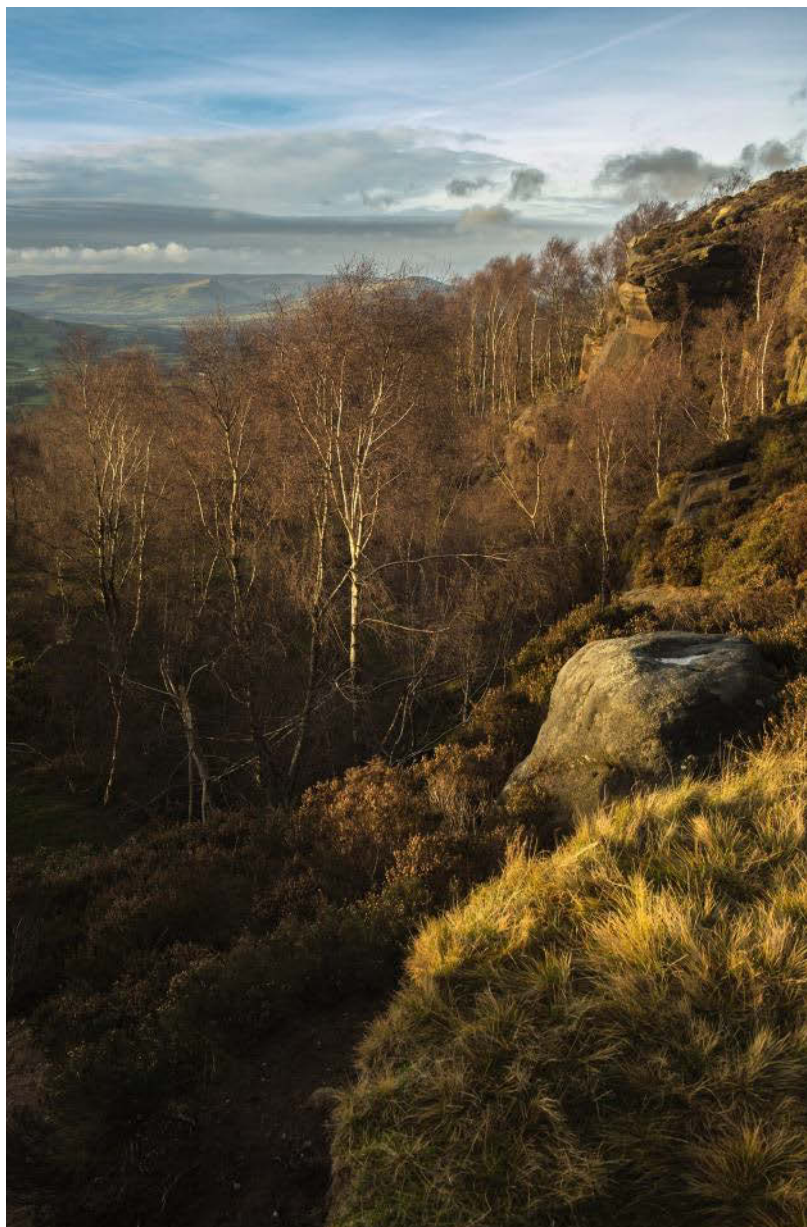
With so much manual control, the Df feels very tactile to use – although it isn't perfect. Rather than an actual handgrip, there is only a small mound on the front. Aesthetically, this helps to give the Df the look of a vintage SLR, but there was a reason that SLRs evolved to incorporate these grips – they allow the camera to be carried and supported more easily than a flush surface. As a result, the lack of a grip leaves the camera feeling somewhat unbalanced, and it is awkward to hold comfortably with one hand.

Furthermore, in terms of size, the Df simply isn't the small, understated SLR that we would have had when we all shot regularly on film. It is a large camera in comparison, and is practically the same size as the Nikon D610, but without the handgrip. When you compare where the film plane is on a Nikon F-series camera to where the sensor plane is on the Df, you can quickly see that there is a difference of almost 1cm in position. There is obviously a lot more going on in the Df, with its LCD screen, electronic sockets, buttons, dials, memory card slots and circuit board, which is why the body has to be larger, but the fact remains that it isn't as slim and as compact as many would have hoped. It really is a standard DSLR, but in a body that has been designed to look and feel like the cameras many of us grew up using, and for me it just doesn't quite hit the spot.

The change from the conventional front dial that sits in the handgrip, to a vertically positioned dial on the Df that sits flush to the front of the body, feels a bit like over-design. I found that the dial on the Df was as comfortable to use as the more typical front control dial, and it almost seems that it has been changed to fit in with the design of the camera rather than to improve the handling of the camera. The dial is positioned in the same place as the self-timer release on some Nikon F-series cameras.

There are a few other small things on the Df that don't quite add up for a DSLR. By default, the Df's image review setting is switched off. Instinctively, I found myself taking an image or two, and then holding the camera at arm's length to assess the image I had just taken. Of course, thanks to the default setting, the screen stays blank, offering no preview, so you have to press the play button to display the image. While this setting can be changed in the menu, for all the Df's intentions of replicating the experience of using a film camera you can't escape the fact that it is a DSLR, and photographers will instinctively want to check their images. However, with the camera set up in this way it will aid

The Nikon Df is capable of producing images with fantastic colour and dynamic range, as can be seen in this edited raw image



battery life, so perhaps the Df's EN-EL14a 1,230mAh battery won't last for the quoted 1,400 images if you choose to review the images after each shot, especially as Nikon only quotes 600 shots for the same battery in the D5300.

The Df is available in a silver or black finish, and I prefer the black version. The silver version quite obviously looks like paint rather than metal when you view it at arm's length, and it is also easier to read the white markings on the black dials, which is useful when shooting in poor light.

I'm really torn in my feelings for the design of the Df. While I like the manual control dials, the rest of the camera is really just the same as a conventional DSLR but in a different guise. It feels like a halfway house between a fully fledged attempt at creating a retro-style film SLR and being just a limited-edition DSLR with a vintage look – and it never really satisfies either category. Yes, you can use your vintage lenses on it, but how many people have pre-Ai lenses that haven't been converted? This is surely

only a very small market for Nikon. I own two pre-Ai lenses that have both been converted many years ago, and I can use both of them on other Nikon DSLRs without issue. So it will only be a small number of people with unconverted lenses (which are often collector's pieces) who will have the most to gain from using the Df.

7/10

METERING

As with other Nikon cameras that we have tested with the same 2016-pixel RGB metering sensor, I had no major issues with exposures created using the Df's evaluative metering mode. It tends to be metered towards creating a bright overall image, which results in highlights that sometimes look a little too bright.

Where I could, I left the metering to its own devices, knowing that there is enough dynamic range to recover highlight detail, and the brighter exposures mean that shadow noise needn't be



an issue. I did reduce the exposure by around 1EV, but having a dial on the camera's top-plate with which to do this made it an extremely quick process.

8/10

DYNAMIC RANGE

Although the Df tended to meter a little too brightly, I found that it was generally still possible to avoid blown-out highlight details. The dynamic range doesn't score spectacularly high, with our test showing that the Df has a dynamic range of 12.66EV at ISO 200. That said, blown-out highlights weren't really too much of an issue, and although I did have to be a little careful not to introduce colour noise when editing the shadow areas of raw images, there is more than enough information in images shot below ISO 400 to make some dramatic changes to the brightness.

8/10

AUTOFOCUS

Although the Df may have fewer AF points than the 51 points of the Nikon D4, the 39 AF points of the Df are spread quite widely across the frame, and there shouldn't be too many subjects that stray out of this range.

Of the 39 points, nine are cross-type points, and seven are sensitive down to an effective aperture of f/8. I found that these centre points worked well in low light, and although the low-light AF does not quite have the snap of the Nikon D4, it is certainly fast enough for most situations.

8/10

WHITE BALANCE AND COLOUR

The white balance and colours produced by the Df look exactly as you would expect from Nikon. By default, colours tend to be quite neutral in tone with very natural-looking colour saturation. There are more than enough colour settings to keep photographers happy, but without being bombarded by different scene modes or art filter effects that are often seen on a more consumer-level camera.

Typically, the AWB setting has two modes: one that keeps warm colours in images, and one that removes them to produce a more neutral tone. While these settings are designed to be used when shooting regularly under tungsten lighting, I found that they are also worth keeping in mind when you are shooting in late-afternoon sunlight, where you will want to retain the amber hue rather than suppress it.

8/10

NOISE, RESOLUTION AND SENSITIVITY

With only a 16.2-million-pixel sensor, the Df understandably doesn't resolve as much detail as those cameras with sensors in excess of 20 million

Facts & figures

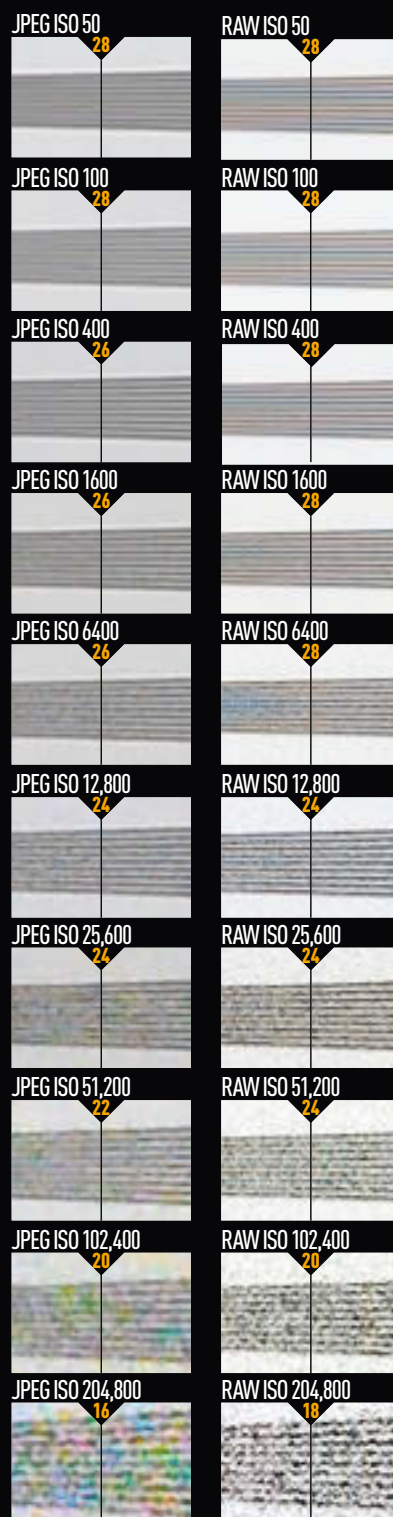


List price	£2,749.99 (with 50mm f/1.8G lens)
Sensor	FX-format (full-frame) CMOS sensor with 16.2 million effective pixels
Output size	4928x3280 pixels
Focal length mag	1x (1.5x in DX-format crop mode)
Lens mount	Nikon F
Max file size	Approx 23MB NEF, 15MB JPEG (high-quality, large)
File format	NEF (raw), JPEG, raw+JPEG simultaneously
Compression	3-stage JPEG, 3-stage NEF
Colour space	Adobe RGB, sRGB
Shutter type	Electronically controlled focal-plane shutter
Shutter speeds	30-1/4000sec in 1/3 steps, plus B
Max flash sync	1/250sec
ISO	ISO 50-204,800 (extended)
Exposure modes	PASM
Metering system	2016-pixel RGB 3D matrix metering, centreweighted (adjustable), spot (1.5%)
Exposure comp	±3EV in 1/3EV steps
Exposure bracketing	±9EV across 2-5 exposures in increments of 1/3, 2/3, 1, 2 or 3EV steps
White balance	2 auto, 6 presets (with fine-tuning), plus 3 custom and Kelvin adjustment settings
WB bracket	2-3 exposures in increments of 1, 2 or 3
Drive mode	Single, continuous (Hi/Low selectable, up to 5.5fps with AF, self-timer)
LCD	3.2in TFT with 921,000 dots
Viewfinder type	Pentaprism single-lens reflex viewfinder
Field of view	Approx 100%
Dioptr adjustment	-3 to +1 dioptre
Focusing modes	Manual, single-shot AF, continuous AF with AF fine-tuning
AF points	39 points, selectable manually or automatically
DoF preview	Yes
PC socket	Yes
Built-in flash	No
Cable release	Optional remote release
Memory card	SD, SDHC and SDXC
Power	Rechargeable Li-Ion EN-EL14a
Connectivity	USB 2.0 Hi-Speed, HDMI
Weight	710g (without battery or card/s)
Dimensions	143.5x110x66.5mm

Nikon, 380 Richmond Road, Kingston upon Thames, Surrey KT2 5PR. Tel: 0330 123 0932. Website: www.nikon.co.uk

RESOLUTION & NOISE

These images show 72ppi (100% on a computer screen) sections of images of a resolution chart, captured using the Sigma 105mm f/2.8 macro lens set to f/5.6. We show the section of the resolution chart where the camera starts to fail to reproduce the lines separately. The higher the number visible in these images, the better the camera's detail resolution is at the specified sensitivity setting.



FOCAL POINTS

Dual dials

The two dials on the left-hand side of the top-plate control the ISO sensitivity and the exposure compensation

Hotshoe

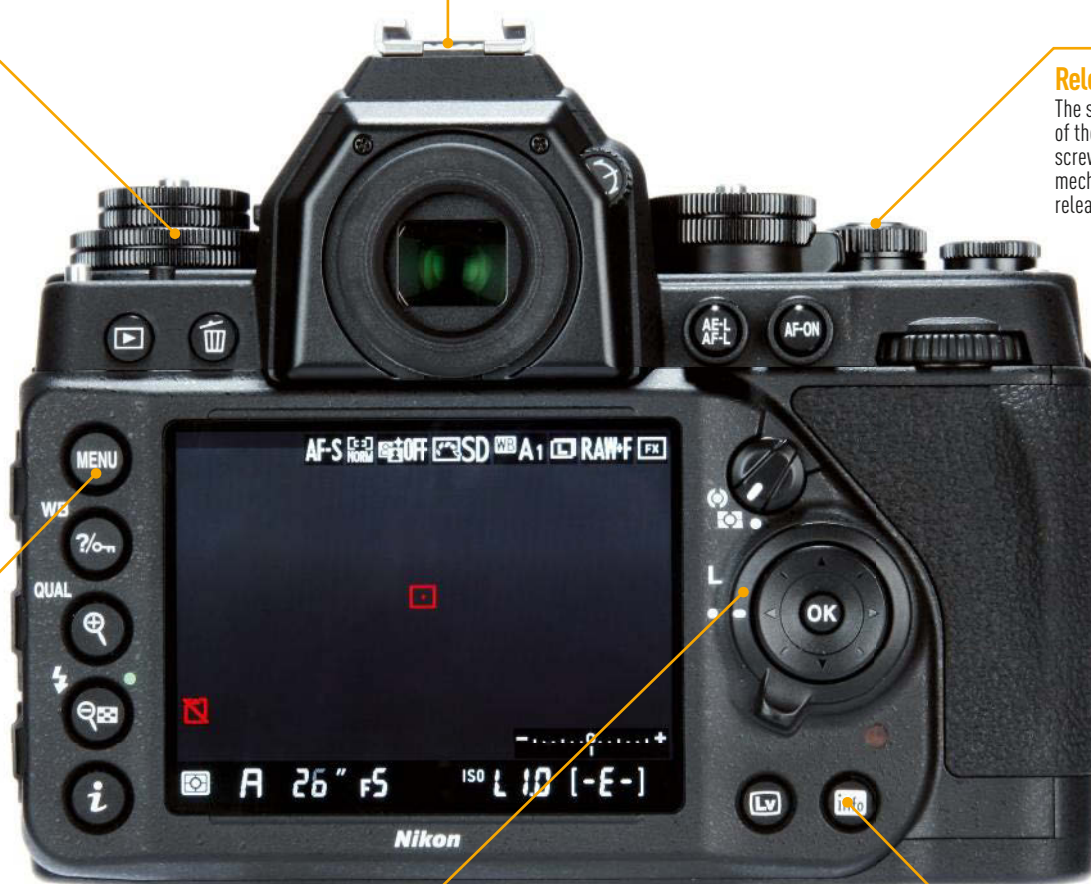
As a professional DSLR, the Nikon Df does not have a built-in flash. Instead, it relies on the camera's hotshoe

Release thread

The shutter button of the Df has a screw thread for a mechanical cable release

Main menu

The main menu is located on the left of the camera and is easy to press with the thumb of the left hand



Camera shown actual size

AF lock

This switch locks the AF point so that a press of the directional control won't change the AF point position

Info

A press of this button displays all the current exposure and image settings on the rear screen (see below)

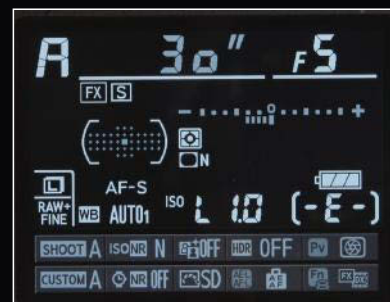
Shooting menu

SHOOTING MENU		
White balance	AUTO1	
Set Picture Control	SD	
Manage Picture Control	--	
Color space	sRGB	
Active D-Lighting	OFF	
HDR (high dynamic range)	OFF	
Vignette control	N	
Auto distortion control	OFF	

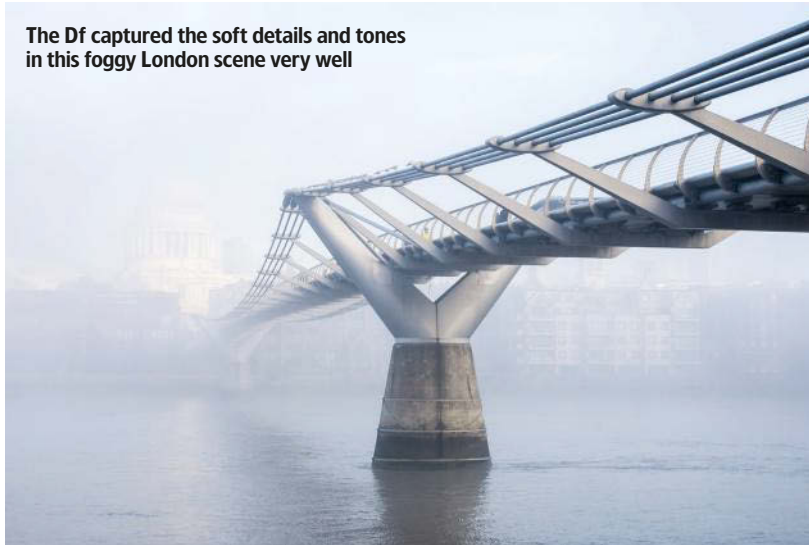
Live view level gauge



Info screen



The Df captured the soft details and tones in this foggy London scene very well



pixels, notably the new 24.3 and 36.4-million-pixel, full-frame units featured in the Sony Alpha 7 and 7R compact system cameras. That said, the Df does an impressive job with what it has, reaching around 28 in both JPEG and raw images shot at ISO 100 in our resolution chart test.

Impressively, this resolution is maintained right up to ISO 3200, before the effects of luminance noise and moderate noise reduction starts to soften some fine detail. By ISO 12,800, the resolution is still an impressive 24-26, with JPEGs looking a little softer than their raw counterparts. At the extended Hi ISO sensitivity of ISO 25,600, luminance and colour noise can be seen creeping into resolution chart images and starting to really break down the detail, yet it still reaches around 24.

At the impressive maximum ISO of

204,800, there is significant colour noise that appears as a heavy magenta cast, with blue and green freckling. Line readout noise is also present, with some heavy banding. Unless there is no other option, these extended Hi sensitivity settings should be avoided, although given that they are so extreme it shouldn't really be an issue.

Overall, what the Df lacks in fine resolution it makes up for with an efficient sensor that performs excellently in low light and at high sensitivities. Shooting in good light, it is possible to use even the ISO 6400 setting and produce images that have very minimal noise. However, I would suggest that ISO 50-3200 is a better working range, and if you really want to keep luminance noise to a minimum then try to keep the sensitivity to below ISO 1600.

28/30

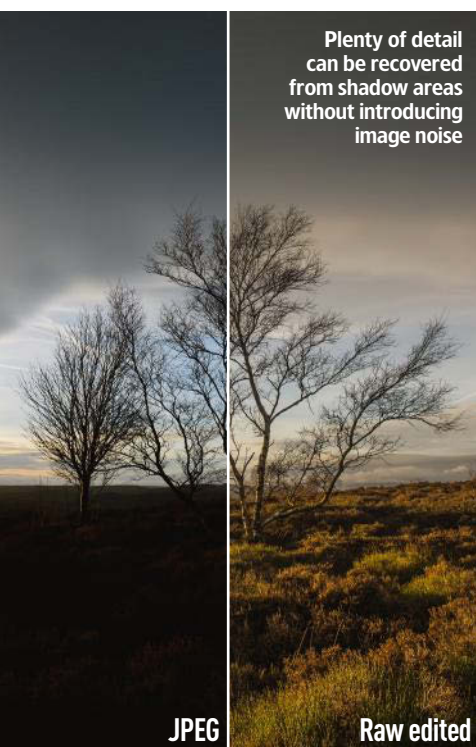
VIEWFINDER, LIVE VIEW, LCD AND VIDEO

With a bright viewfinder offering a 100% field of view, manual focusing with the Nikon Df and older manual-focus lenses is quite easy. If your eyesight isn't perfect, then dioptre adjustment of -3 to +1 is available, and there is always the AF indicator symbol in the viewfinder to fall back on.

Interestingly, considering the camera's target audience, the Df does have live view via the 3.2in, 921,000-dot LCD screen. The screen itself is excellent, and when looking through images in playback mode I found that the camera responded quickly to my requests to scroll through the images or zoom in on particular areas.

As already mentioned, there is no video option on the Df, and this is something of a double-edged sword. The typical complaint of those who demand a DSLR that doesn't shoot video is that they are forced to pay more for a feature they don't want, but given that the D610 shoots full HD video and costs significantly less than the Df somewhat counteracts this argument.

9/10



Plenty of detail can be recovered from shadow areas without introducing image noise

Competition



Nikon D610

TESTED AP 7 DECEMBER 2013



Sony Alpha 7

TESTED 18 JANUARY 2014

NIKON users looking for a DSLR with a full-frame sensor will naturally consider the Nikon D610, particularly based on the fact that the camera costs around £1,000 less than the Df. Although the Df uses the same sensor as the Nikon D4, at around £4,225 the D4 will be way out of the reach of most enthusiast photographers and is a very different beast from the Df.

Many will be disappointed with the size of the Df, and perhaps those wanting a smaller DSLR-style camera with a full-frame sensor should also take a look at the Sony Alpha 7, which costs around £1,300 body only and can be used with Nikkor lenses via an adapter, although the lenses will lose the ability to autofocus.

Verdict

NIKON'S aim is to try to recapture the essence of shooting on a vintage film SLR. So does the Df achieve this? Well, it is certainly a valiant effort, but the two mediums are very different and merely changing a few of the settings to dedicated control dials doesn't really offer the same experience. As much as the dials were a novelty to use, the locking buttons mean that you have to take your eye away from the viewfinder to change settings. Neither did I like the repositioned front dial. I guess it made me realise that the design of a modern DSLR suits the digital medium, and while a vintage style or look may be nice, there is no real advantage to the dial controls.

With the same sensor as that used in the Nikon D4, the Df produces great images. Although the sensor may lack the detail resolution of some other full-frame Nikon DSLRs, it does perform excellently in low light, producing very little noise throughout its extremely high sensitivity ISO range.

The Df is certainly a good camera, but other than the extreme low-light capabilities of the sensor, its ability to use pre-Ai lenses and its vintage style, there is little that is unique enough to warrant its purchase over the D610, especially considering its price.

	1	2	3	4	5	6	7	8	9	10
Amateur Photographer										
Tested as an Enthusiast DSLR										
Rated Very good										
84%										
FEATURES	8/10									
BUILD/HANDLING	7/10									
NOISE/RESOLUTION	28/30									
DYNAMIC RANGE	8/10									
AWB/COLOUR	8/10									
METERING	8/10									
AUTOFOCUS	8/10									
LCD/VIEWFINDER	9/10									

Film Processing

Highly skilled staff, state of the art equipment, same day turnaround, safe travel packaging, great prices!

You shoot film for a reason! Choose your processing lab for the same reason...

Quality!!

By reputation Peak Imaging is the UK's No 1 Film Processing Laboratory

E6 / C41 / BW Same day return

Professional monitored process control. High quality sleeves / plastic mounts & boxes.

Film type/no of exp.	Sleeved	E6 Mounted
135/24 exp.	4.55	6.90
135/36 exp.	4.90	7.70
120 Roll Film	4.55	---
5 x 4 Sheet Film	3.00	---

Speed changes - Add £1.25 per film

Film Processing Discounts

5 - 9 rolls : 5% off 10 - 24 rolls : 10% off 25+ rolls : 15% off

First Class Return Post and Packaging £3.50 per order (UK)
£1.75 for a single film (cut into strips) - process only (UK),
Overseas £7.50 per order.

PEAK
imaging

www.peak-imaging.com

All prices are in pounds sterling and include VAT

Credit / debit card only. Please ensure that films are packed in a strong padded envelope. Liability limited to value of unexposed material only, items of special value must be insured. Full terms and conditions of business can be found in our price guide and on our website - www.peak-imaging.com

Peak Imaging, FREEPOST RLSY-YZJX-SLXC, Sheffield S20 3PP

sales@peak-imaging.com 0114 224 3207

AP32

WANTED FOR CASH Exclusively... Nikon HIGHEST PRICES PAID

Grays of Westminster are always seeking mint or near-mint examples of Nikon equipment:

Nikon cameras, AF-D Nikkor lenses, AF-S Silent Wave Nikkor lenses, AF Micro-Nikkor lenses, Nikon Speedlights, Nikkor AIS & AI Manual Focus Lenses

Please telephone 020-7828 4925 or you can email us at info@graysofwestminster.com for our highest offer.

Grays of Westminster
- Exclusively... Nikon

40 Churton Street, Pimlico
London SW1V 2LP



www.graysofwestminster.co.uk



SRS Microsystems

www.srsmicrosystems.co.uk

Mail Order Hot Line 01923 226602

90-92 THE PARADE, HIGH STREET, WATFORD, HERTS. WD17 1AW

WANT TO UPGRADE?

We buy digital SLR lenses & cameras! Call us for a price today

We now have all our second hand equipment on our website

Independent Retailer of the Year winner at this year's Pixel Trade Awards

PENTAX K-3



Weather resistant body with 92 protection seals
24 MP stabilised AA filter-less CMOS sensor
Full HD recording with 60/30 fps frame rate
Continuous shooting 8.3 fps up to 60 JPEG and 23 RAW
SAFOX 11 AF module with 27 AF points (25 cross)
86000 pixels RGB exposure meter
Sensitivity up to 51200 ISO
Dual SD card slot

Minimum £100 in Part-Exchange with SRS

PENTAX

DA* 16-50mm F2.8 ED SDM	£791
DA* 50-135mm F2.8 ED SDM	£949
DA* 55mm F1.4 ED SDM	£601
DA* 60-250mm F4 ED SDM	£1041
DA* 200mm F2.8 ED SDM	£749
DA* 300mm F4 ED SDM	£899
HD DA 15mm F4 Limited	£509
HD DA 21mm F3.2 Limited	£509
HD DA 35mm F2.8 Macro Limited	£565
HD DA 40mm F2.8 Limited	£379
HD DA 70mm F2.4 Limited	£569
HD DA 55-300mm F4-5.8 WR	£399
HD DA 560mm F5.6 AW	£5450
10-17mm F3.5-4.5 Fisheye	£399
12-24mm F4 Lens	£739
17-70mm F4 SDM	£489
18-135mm F3.5-5.6 DC WR	£329
18-270mm F3.5-6.3 SDM	£449
35mm F2.4	£149
50mm F1.8	£119
50mm F2.8 Macro	£399
50-200mm F4-5.6 WR	£139
55-300mm F4-5.8	£299
100mm F2.8 WR Macro	£579
FA 31mm F1.8 Limited	£1041
FA 43mm F1.9 Limited	£695
FA 50mm F1.4	£289
FA 77mm F1.8 Limited	£791

Canon

5D Mark III Body	£2335
7D Body	£1099
7D + 18-55mm IS USM Lens	£1499
7D + 18-135mm IS USM Lens	£1279
60D Body	£619
60D + 18-55mm IS Lens	£699
60D + 18-135mm IS USM Lens	£829
650D Body	£529
650D + 18-55mm IS Lens	£569
1100D Body	£229
1100D + 18-55mm IS Lens	£299
15-85mm IS USM Lens	£499
18-55mm IS Lens	£89
18-135mm IS USM Lens	£229
24-105mm IS USM Lens	£649

SIGMA

8-16/4.5-5.6 DC HSM	£549
10-20/4.5-6.3 EX DC HSM	£399
10-20/3.5 EX DC HSM	£459
105/2.8 EX Macro DG HSM OS	£549
120-400/5.6-6.3 APO OS	£699
12-24/4.5-5.6 II DG HSM	£679
120-300/2.8 EX DG OS HSM	£2049
150-500/5.6-6.3 APO DG OS	£799
17-50/2.8 EX DC OS HSM	£559
17-70/2.8-4.5 DC OS	£349
18-50/2.8-4.5 DC OS HSM	£179
18-250/3.5-6.3 DC HSM OS	£399
18-50/2.8 EX DG Macro	£309
24-70/2.8 IF EX DG HSM	£599
30/1.4 EX DC	£379
4.5/2.8 EX HSM Circular Fisheye	£597
50-150/2.8 EX DC Mk2	£565
50-500/4.5-6.3 DG HSM OS	£1249
50/1.4 EX DG HSM	£379
50/2.8 Macro DG	£269
50-200/4.5-6.3 DC OS HSM	£235
70-200/2.8 EX APO DG	£899
70-300/4.5-6.3 EX DG OS HSM	£179
70-300/4.5-6.3 APO DG Macro	£129
70-300/4.5-6.3 APO Super DG	£299
70-300/4.5-6.3 DG OS	£369
85/1.4 EX DG HSM	£699
EF 610 DG ST Flash	£159
EF 610 DG SUPER Flash	£229

OLYMPUS

9-18mm F4-5.6 Lens	£479
12mm F2 Lens	£529
15mm F8 Body Cap Lens	£69
17mm F1.8 Lens	£369
12-50mm F3.5-6.3 Lens	£279
14-150mm F4-5.6 Lens	£299
14-42mm F3.5-5.6 Lens	£99
40-150mm F4-5.6 MSC Lens	£169
45mm F1.8 Lens	£219
60mm F2.8 Macro Lens	£369
75mm F1.8 Lens	£709
75-300mm F4.8-6.7 II Lens	£385

OLYMPUS OM-D E-M1



Call for availability

From £329

From £399

From £841

From £841

From £841

From £841

From £841

From £841

From £841



IN STOCK



IN STOCK



IN STOCK



IN STOCK



IN STOCK

From £729

From £449

From £871

From £871

From £871

From £871

From £871

From £871

From £871

From £871

Improve your photography

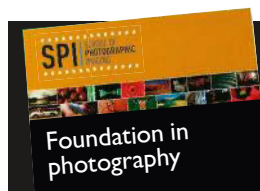


..... From this to this

- Study in your own time
- Receive detailed feedback from a professional tutor
- Students are assigned a personal tutor
- Split the monthly payment costs
- Half-price magazine subscriptions
- Subject-specific, bite-sized courses from only £75
- Dedicated student area and online forum

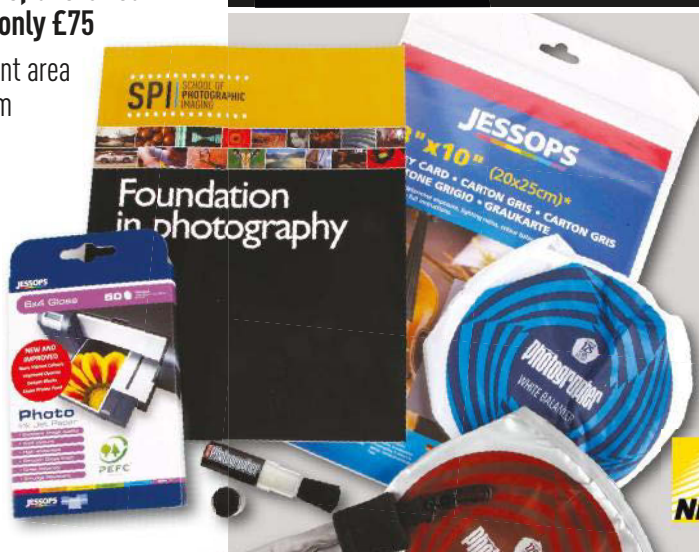


'The quality of teaching and support that I received was not only motivating, but also extremely detailed and thorough. This enabled me to begin to find who I am as a photographer and without doubt my skills improved considerably' Gill Golding



FOUNDATION IN PHOTOGRAPHY

**COURSE FEES ONLY
£299**



COURSE LEVEL BEGINNER/INTERMEDIATE

- Winning composition
- Landscapes with impact
- Expert metering techniques
- Shooting striking portraits
- Mastering still life
- Depth of field control
- Controlling flash
- Shooting wildlife and nature
- Using colour
- Sports and action shots
- Choosing the right lens



JIGSAW

photobox

For detailed course contents or to enrol call **0203 148 4326**
or visit **WWW.SPI-PHOTOGRAPHY-COURSES.COM**

Please quote
ref: SPI008



Sony Alpha 7

The Alpha 7R was one of the best cameras we tested in 2013, but what of its sibling, the **Alpha 7?** Phil Hall tests the 24.3-million-pixel, full-frame CSC

ALONG with the 36.4-million-pixel Alpha 7R that we tested at the end of last year (AP 14 December), Sony also gave us the 24.3-million-pixel Alpha 7. While sharing many of the same key features as the Alpha 7R, including the same design and a virtually identical build, the Alpha 7 also has a few new features of its own. Not only that, but it's the most affordable full-frame camera yet.

FEATURES

Unlike the Alpha 7R, whose 36.4-million-pixel sensor omitted an anti-aliasing filter, the Alpha 7 uses a more conventional 24.3-million-pixel, full-frame CMOS sensor. As we've seen with a number of cameras recently, including the Canon EOS 70D and Olympus OM-D E-M1, the Alpha 7's sensor features on-chip phase-detection AF with 117 phase-detection points, which combines with the Alpha 7's 25-point contrast-detection AF system. The result is the Alpha 7's hybrid Fast Intelligent AF system, which is married to a new Bionz X image processor that is 3x faster than the previous chip and promises to make AF tracking effortless. However, the AF is only sensitive down to 0EV light levels, which is not quite as good as the -1EV of the D610 or the -3EV

offered by the Canon EOS 6D, so it will be interesting to see how it copes in poor light.

The Bionz X processor also helps the Alpha 7 achieve a burst rate of 5fps, which is good, although it is perhaps a little disappointing to see this drop to a pedestrian 2.5fps if you want AF and exposure active between shots. The new processor also offers diffraction-reducing technology when saving JPEG images. This technology helps correct the softness that can be caused as you stop the lens down beyond its sweet spot, while Sony has also tinkered with the algorithm for the area-specific noise reduction, which varies the level of noise reduction applied across an image in an effort to retain more detail at higher sensitivities. The Alpha 7 offers a native ISO of 100-25,600, which can be expanded to an ISO equivalent of 50-25,600.

The Alpha 7 uses the same E lens mount as previous Sony NEX compact system cameras, but existing lenses will have heavy vignetting or will need to be used in a 10-million-pixel crop mode, as they are designed to be used with the smaller APS-C-sized sensors of NEX cameras.

A range of new full-frame, E-mount lenses, designated 'FE', is available for the

new camera, with the Alpha 7 coming bundled in a kit with the 28-70mm f/3.5-5.6 OSS lens. There is also a trio of Zeiss lenses to choose from in the form of the 35mm f/2.8, 55mm f/1.8 and 24-70mm f/4 OSS. These will be followed by a Sony G-series 70-200mm f/4 OSS and, by the end of 2014, Sony hopes to have at least ten dedicated lenses in its line-up.

Sony A-mount lenses can be mounted on the Alpha 7 via the new LA-EA3 adapter, which offers contrast-detection AF with lenses that feature built-in focus motors, and the LA-EA4 adapter, which features Sony's translucent mirror technology to offer AF with all lenses.

There's no built-in flash on the Alpha 7, but it does have the multi-interface hotshoe used on other current Sony cameras. Those with older flashguns that feature the Minolta/Sony hotshoe contact will need an adapter.

The Alpha 7 supports Wi-Fi and NFC connectivity, allowing images to be shared easily with a smartphone or tablet, while the dedicated app for both Android and iOS allows you to control the camera remotely.

AT A GLANCE

- 24.3-million-pixel, full-frame sized CMOS sensor
- 2.4-million-dot electronic viewfinder
- ISO 100-25,600 (extended to ISO 50)
- 117-point phase-detect AF system with 25 contrast-detection points
- 5fps high-speed mode
- Street price around £1,549 with 28-70mm kit lens

9/10

BUILD AND HANDLING

Although the shape of the Sony Alpha 7's body is identical to that of the Alpha 7R, the materials are slightly different. The all-magnesium-alloy body of the Alpha 7R has been replaced with a polycarbonate front-plate and magnesium top-plate on the Alpha 7. The magnesium-alloy front-plate of the Alpha 7R is designed to be stronger to support heavier lenses, which is a little odd given that the Alpha 7 has phase-detection AF and is therefore more likely to be used with heavier telephoto lenses when taking wildlife images. However, the body has the same level of weather-sealing as the Alpha 7R, so don't worry if you take it out in wet conditions.

Sony has done extremely well with the shape and size of the handgrip, so when you pick up



the Alpha 7 it feels incredibly comfortable in the hand, with any concerns that it may be too small disappearing immediately.

With front and rear control dials, shooting mode and exposure compensation dials, as well as an on and off switch wrapped around the shutter button, the Alpha 7 feels very much like using a DSLR. What's most impressive, though, is the level of customisation available. There are three programmable customisation buttons that can have any of 46 functions assigned to them via the menu, while the central button at the middle of the control wheel can have one of 47 functions assigned to it. Even the direction control buttons can be customised to one of 39 functions.

The level of body-mounted controls means that it is quick to operate and customise the controls of the Alpha 7 to make it feel like your own personalised camera. For example, straight out of the box, the control wheel allows you to adjust the ISO while shooting. Some may like this function, but I found it all too easy to inadvertently jog this and either increase or decrease the sensitivity. Instead, I set the ISO to custom button 3, making it a much more fluid way of shooting.

Sony has thankfully dropped the rather convoluted menu system used on the NEX-7 and instead provided a revised Alpha menu system, with five main tabs offering a host of sub-menus. Another welcome update is that greyed-out settings within the menu, which appear when a particular configuration has been set, are now annotated to explain why this is the case, rather than leaving the user in the dark, trying to work out which setting might have induced it.

9/10

AUTOFOCUS

The combination of contrast-detection and phase-detection AF sees the Alpha 7 deliver prompt AF acquirement in most general shooting situations I tried it in, even coping well in relatively poorly lit conditions. Swap over from single-shot AF to continuous AF, and while subject tracking is possible, it shouldn't be relied upon for fast-moving subjects. I found it struggled to maintain focus or even lock on in some instances.

To sum up, then, the AF performance is good for single shots, but we'd have to say it's not as rapid or as versatile as the AF system employed by the Olympus OM-D E-M1, which really does set the benchmark for AF performance in a CSC.

While there are wide, zone and centre AF modes, I found I mostly used flexible spot. There are three AF area sizes to choose from, depending on the precision you're after, while custom button 1 allows you to select the focus area and then use the D-pad to move around the frame. If you prefer, you can use the dual control dials to move the AF area left, right, up and down.

8/10

Facts & figures

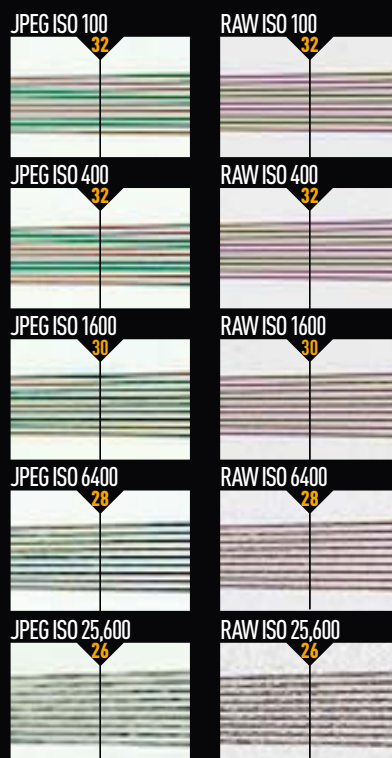
RRP	£1,549 with 28-70mm lens
Sensor	24.3-million-pixel, full-frame CMOS sensor
Output size	6000 x 4000 pixels
Focal length mag	1x
Lens mount	Sony E mount
File format	Raw (ARW), JPEG, raw + JPEG simultaneously
Compression	3-stage JPEG
Colour space	Adobe RGB, sRGB
Shutter type	Electronically controlled focal plane
Shutter speeds	30-1/8000sec plus bulb
Max flash sync	1/160sec
ISO	ISO 100-25,600 (extended to ISO 50)
Exposure modes	PASM, auto, scene, panorama
Metering system	1,200-zone evaluative, centreweighted, spot
Exposure comp	±5EV in 1/3EV and 1/2EV steps
White balance	Auto, daylight, shade, cloudy, incandescent, fluorescent, warm white, cool white, day white, custom, underwater
White balance bracket	Yes, 3 exposures
Drive mode	5fps (2.5fps with AF and AEL)
LCD	3in TFT with 921,600 dots
Viewfinder type	2.4-million-dot OLED display
Field of view	100%
Dioptr adjustment	-4m to +3m
Focusing modes	Single-shot AF, continuous AF, direct manual focus, manual focus
AF points	117 points for phase-detection, 25 points for contrast-detection
DoF preview	Yes
Built-in flash	No
Video	1920 x 1080 pixels at 60p or 25p
External mic	Yes
Memory card	SD, SDHC, SDXC, MS Pro Duo
Power	Rechargeable lithium-ion battery
Connectivity	USB 2.0, HDMI
Weight	416g
Dimensions	127 x 94 x 48mm

Sony, The Heights, Brooklands, Weybridge, Surrey
KT13 0XW. Tel: 01932 816 000. Website: www.sony.co.uk



RESOLUTION AND NOISE CONTROL

These images show 72ppi (100% on a computer screen) sections of images of a resolution chart, captured using the Carl Zeiss 55mm f/2.8 lens. We show the section of the resolution chart where the camera starts to fail to reproduce the lines separately. The higher the number visible in these images, the better the camera's detail resolution at the specified sensitivity setting.



VIEWFINDER, LIVE VIEW, LCD AND VIDEO

The electronic viewfinder (EVF) has been borrowed from the flagship Alpha 99 and offers a XGA OLED Tru-Finder with a 2.4-million-dot resolution and 0.71x magnification, although the optics have been reworked to provide improved clarity corner to corner. The Alpha 7's EVF clarity and resolution cannot be faulted, with the three-lens optical arrangement delivering a highly corrected display. Not only that, but the fast refresh rates and impressive magnification make it one of the best EVFs I've used. If

there are any refinements I'd like to see, though, it would be a slight shortening of the pause when the camera is raised to your eye as it seems a little too long.

The 3in, 921,000-dot articulated rear display is also excellent, with a really impressive level of contrast and clarity, while the wide dynamic range and excellent viewing angle all add to the pleasurable shooting experience. Although the on-body controls are comprehensive, some may feel that a touch-sensitive display should be present. However, I didn't see this as a glaring omission during shooting, perhaps with the



The dynamic range is very good, retaining good levels of detail in both the highlights and shadows

exception of being able to tap the area of the screen where you want to focus, but in playback it would have given the Alpha 7 that extra layer of usability. Being able to pinch-and-zoom while reviewing images and swipe through shots would have been preferable to jumping into the centre of the frame at 100% when you want to look at an image in greater detail, as happens on the Alpha 7. This is a little frustrating in some instances, and I would have preferred the option of gradually zooming in on a desired area.

The Alpha 7 is well specified for movie shooting, offering full HD 1080p recording at either 60p or 25p in the AVCHD holder format. More importantly, perhaps, is that it offers full live manual control and 3.5mm jacks inputs for both a microphone and headphones, allowing you to monitor audio during recording. There's also the option to record clean video output via the Alpha 7's HDMI port.

9/10

WHITE BALANCE AND COLOUR

Set to its standard colour mode, the Alpha 7 delivered no nasty surprises colour-wise, with lifelike colours that provided a pleasing punch in blue skies and greens in landscapes. There are other colour modes available, which can also be adjusted for saturation, sharpness and contrast.

The auto white balance didn't provide any nasty surprises, either, with reliable colour rendition on the whole, even under artificial light sources.

8/10

METERING

The Alpha 7's 1,200-zone evaluative metering system has been used in numerous Alpha SLT cameras, so it is quite a familiar system and in the main delivers



pleasingly accurate results, whether in balanced or more challenging conditions. A handy feature is the Alpha 7's zebra pattern display, which, while intended more for video use, will provide a quick reference to areas in the frame that may see highlights blown out.

8/10

DYNAMIC RANGE

At ISO 100, the dynamic range of the Alpha 7 is 13.14EV, which is about the same as the higher-resolution sensor of the Alpha 7R. This actually makes the 36.4-million-pixel sensor of the Alpha 7R look even more impressive, given that it is the more populated of the two.

In real-world tests, I found plenty of latitude for recovering highlight and shadow detail when processing the Alpha 7's raw files in Adobe Lightroom.

8/10

The Alpha 7's metering is very dependable, delivering consistently pleasing exposures

NOISE, RESOLUTION AND SENSITIVITY

Sharing an identical resolution to the 24.3-million-pixel Nikon D610, it's no surprise to see the Alpha 7 resolve detail down to the same level. Our test charts reveal that the Alpha 7 is capable of resolving down to 32lp/mm (lines per mm), but I would stress that to get the best out of the sensor, one of the Zeiss prime lenses should be used as the 28-70mm OSS lens doesn't do the sensor justice and lacks 'bite'.

Both raw and JPEG files display no signs of image noise at lower sensitivities, with excellent levels of detail. Looking at raw files at higher sensitivities, the Alpha 7 performs well when compared alongside files from the Nikon D610. At ISO 3200, while luminance noise is evident, it's very fine and detail is maintained nicely. Interestingly, the Alpha 7 test images displayed noticeably less chroma noise than those from the D610 at this sensitivity.

Luminance noise at ISO 6400 is still very fine, with a pleasing organic look to it, while chroma noise is still controlled very well. Again, results are better than those from the D610, which loses out with slightly more pronounced chroma noise and not quite the same level of detail.

In terms of JPEGs, the D610 manages to deliver less waxy-looking images at high sensitivities, with files from the Alpha 7 a little too overprocessed for my liking.

28/30

Verdict

I ENJOYED shooting with the Alpha 7 thanks to the comfortable and well-proportioned handgrip, dual dials, logically positioned customisable controls and intuitive menu system. That said, I'd see like to see an improvement in some areas. Despite the on-chip phase-detection AF, focusing on moving subjects is still too slow, while the burst mode of the Alpha 7 is too sluggish. Reviewing images could also be refined, while the design might not be to everyone's taste.

With only three dedicated optics currently available, this could be an issue for new users, especially when the 28-70mm kit lens doesn't perform to the level we'd hoped. For existing users, there's the option of using one of Sony's sophisticated adapters for A-mount lenses, while there are a host of third-party options too.

The Alpha 7 is a great camera for the photo enthusiast looking for a high-quality, lightweight camera that will reward with excellent images, but be prepared to invest in Zeiss prime lenses to do the sensor justice.

	1	2	3	4	5	6	7	8	9	10
Amateur Photographer										
Tested as an Advanced CSC										
Rated Very good										
87%										
FEATURES	9/10									
BUILD/HANDLING	9/10									
NOISE/RESOLUTION	28/30									
DYNAMIC RANGE	8/10									
AWB/COLOUR	8/10									
METERING	8/10									
AUTOFOCUS	8/10									
LCD/VIEWFINDER	9/10									

WINTER SALE

SUBSCRIBE & SAVE UP TO 43%

MORE REASONS TO SUBSCRIBE...

- SAVE ON THE COVER PRICE
- NEVER MISS AN ISSUE
- ENJOY CONVENIENT HOME DELIVERY EVERY WEEK



0844 848 0848

Lines open 7 days a week, 8am - 9pm (UK time). Quote **14T**
Overseas: +44 (0)330 3330 233



amateurphotographersubs.co.uk/14T



Complete the coupon below

I WOULD LIKE TO SUBSCRIBE TO AMATEUR PHOTOGRAPHER AND SAVE UP TO 43%

- ☐ By Direct Debit paying just £20.74 every 3 months, saving 43%, on the full price of £36.39
- ☐ 2 year subscription - Pay only £163.99 - saving 43% on the full price of £291.10
- ☐ 1 Year subscription - Pay only £86.99 - saving 40% on the full price of £145.55

YOUR DETAILS

Mr/Mrs/Ms/Miss: _____ Forename: _____

Surname: _____

If you'd like to receive emails from IPC & Amateur Photographer containing news, special offers, product and service information and take part in our magazine research via email, please include your email below.
Email: _____

Address: _____

Postcode: _____

Home Tel No. (incl. area code): _____

Would you like to receive messages to your mobile from IPC & Amateur Photographer with news, special offers, product and service information and take part in our research? If yes, please include your mobile phone no. here
Mobile: _____

Year of Birth:

CHOOSE FROM 3 EASY WAYS TO PAY

1. I enclose a cheque made payable to IPC Media Ltd. for £ _____
2. Please debit my: ☐ Amex ☐ Visa ☐ Mastercard ☐ Maestro (UK only)
- Card No.:
- Start Date (Maestro only) Issue No.: (Maestro only)
- Expiry Date:

Signature (I am over 18): _____

Date: _____

Offer open to new subscribers only. To access your iPad edition go to the app store & search for amateur photographer magazine app. Direct Debit offer is available to UK subscribers only. Please allow up to six weeks for delivery of your first subscription issue (up to eight weeks overseas). The full subscription rate is for one year (51 issues) and includes postage and packaging. If the magazine ordered changes frequency per annum, we will honour the number of issues paid for, not the term of the subscription. Offer closes 31.03.2014. For enquiries from the UK please call: 0844 848 0848, for overseas please call: +44 (0)330 3330 233 or e-mail: ipcsubs@quadrantsubs.com. Amateur Photographer, published by IPC Media Limited, will collect your personal information to process your order. Amateur Photographer and IPC Media would like to contact you by post or telephone to promote and ask your opinion on our magazines and services. Please tick here if you prefer not to hear from IPC Media ☐ IPC Media may occasionally pass your details to carefully selected organisations so that they can contact you by telephone or post with regards to promoting and researching their products and services. Please tick here if you prefer not to be contacted ☐ IPC Media who publish Amateur Photographer would like to send messages to your mobile with offers from carefully selected organisations and brands, promoting and researching their products and services. If you want to receive messages please tick here ☐ IPC would like to email you with offers from carefully selected organisations and brands, promoting and researching their products and services. If you want to receive these messages please tick here ☐.

3. Pay £20.74 by 3 monthly Direct Debit

Instructions to your bank or building society to pay by Direct Debit



For office use only Originator's Reference - 764 221

Name of bank: _____

Address of bank: _____

Postcode: _____

Name of account holder: _____

Acct no: Sort code:

INSTRUCTION TO YOUR BANK OR BUILDING SOCIETY

Please pay IPC Media Ltd., Direct Debits from the account detailed on this Instruction subject to the safeguards assured by the Direct Debit Guarantee. I understand that this instruction may remain with IPC Media Ltd. and if so, details will be passed electronically to my bank or building society.

Signature (I am over 18): _____

Date: _____

Overseas readers save 25% Visit the website above and select your country from the drop down OR call +44 330 3330 233, quote code 14T

Send coupon to: Amateur Photographer Subscriptions, FREEPOST CY1061, Haywards Heath, West Sussex RH16 3BR. (No stamp required)

14T

Classics to use

Olympus OM Zuiko 50mm f/1.4

In the first of a new series on using old photographic equipment, **Ian Burley** shows how the 30-year-old manual-focus Olympus OM Zuiko 50mm f/1.4 lens is versatile and fun to use with digital camera bodies

THE USE of old pre-digital-era lenses with modern kit can be fun and effective, particularly if you have a mirrorless system camera, but they can be used with DSLRs, too. Lenses like these can be surprisingly good for portrait and macro work, because being fixed focal length and manual focus they will challenge you to think more about your photography. You might already have some that fit the bill hidden away, neglected, in a cupboard. If you don't, it could be an interesting exercise to explore the second-hand stocks at your local camera shop or scan the advertisements at the back of this issue of AP. Better still, you won't need to spend a lot of money.

NIFTY FIFTY

There was a time when the majority of film SLR cameras were sold with a 50mm lens. Providing a very similar perspective to the naked eye, the 50mm standard lens was also traditionally a brighter-than-usual optic. This was at a time when you would often be limited to ASA (ISO) 400 for low-light photography, and in order to control image grain, film speeds of as little as ASA 25 would otherwise be used.

Having a very bright maximum aperture also makes it easier to focus precisely and reliably in low light. Most standard lenses, even inexpensive ones, had a maximum aperture of f/1.8. If you had a bigger budget, you could buy a more prestigious f/1.4 lens and an extra 0.6EV of brightness. Rarer-still, bigger, bulkier, much more expensive, though not necessarily optically superior, was the even more prestigious f/1.2 standard lens. Even with such fast maximum apertures as f/1.8 and f/1.4, such 50mm lenses could still be compact and lightweight.

The Olympus OM Zuiko 50mm f/1.4 is a fine example of the archetypal 'standard lens'. I bought mine on eBay around three years ago for £50, although there are hundreds of other lens brands and models available.

For me, my Olympus OM Zuiko 50mm f/1.4, which is around 30 years old, has

been given a new life as a lens that behaves like a 100mm lens on my micro four thirds Olympus OM-D E-M1. It's in the sweet spot for portraiture, and although I am forced to work without autofocus, more and more system cameras feature manual-focusing aids that simplify effective focusing. When you are dealing with depth of field that might be as little as under 1in [2.5cm], getting the focus right can be critical.

HISTORY AND DESIGN

The Olympus OM film SLR system was in production for around 30 years until 2002. There were three main variations of the Zuiko 50mm f/1.4 lens. The first version did not feature multi-coating and is easily distinguished by its amber-only lens-surface reflections. The front edge of the barrel where filters are mounted is also silver and referred

Looking uncannily like an Olympus OM-4 film SLR, this Olympus OM-D E-M1 is fitted with an OM Zuiko 50mm f/1.4 lens via an Olympus MF-2 OM to micro four thirds lens mount adapter





THINGS TO LOOK FOR

WHEN buying a used lens, check for internal dust, condensation and fungus as well as external scratches. Stop down the aperture iris and look for signs of grease smeared on the iris blades and whether or not the iris stops down all the way to f/16. It's common for the grease in the helical focus ring mechanism to result in a stiff action with age – avoid lenses that have a stiff focusing action.



to as 'silver-nose' lenses. Later versions were black. Early OM Zuikos also featured a letter prefix, like G.Zuiko. The letter indicates the number of lens elements in the design. G is the seventh letter of the alphabet, denoting seven lens elements, which is the layout of the 50mm f/1.4 optical design, in six groups. My own lens is a second-generation version with multi-coating from the early 1980s. The optical design remains the same as the original, although the G prefix in G.Zuiko is gone and the letters 'MC' are added to denote multi-coating. It's generally agreed that the third-generation Zuiko 50mm f/1.4, with a serial number

higher than 1100000, has the edge on the first two versions in terms of optical performance.

OM ZUIKO 50MM F/1.4 IN USE

There is no doubt that wide open at f/1.4 the lens is noticeably, if not disastrously, soft, with a hint of haze. You can, of course, use this to your advantage for dreamy, soft-focus portraits with an excellent degree of creamy background bokeh. Fans of the 50mm f/1.4 often speak of an appealing glow from this lens at full aperture. Stopping the lens down slightly to f/2 makes a noticeable improvement in contrast and sharpness. By f/2.8 things are looking better still and at f/4

it's at least as good as Olympus', modern kit zoom lenses. There is also a commendable lack in obvious geometric distortion.

Sharpness across the frame is relatively consistent, as on a micro four thirds camera such as the OM-D E-M1 only the central 25% of the frame area the lens was designed to cover is recorded. The same goes for vignetting, of which there is little evidence of darkening in the corners. Chromatic aberration in the form of purple-fringing in high-contrast edge detail is quite a problem, especially at wider apertures, but it's not too difficult to correct this in post-processing, especially if you are using good-quality raw-conversion tools. This lens is not super-high contrast and some find that mono conversions work particularly well.

If you choose to use this lens on an APS-C-sized-sensor camera, the sensor is not dramatically larger than micro four thirds so performance should be fairly similar. If you want to use the Zuiko 50mm f/1.4 on a full-frame camera you will see corner-shading and a loss of sharpness towards the corners. This need not be a deal-breaker, especially if you routinely like to add darkness to the corners of the frame for effect. Although the lens is multi-coated, the effectiveness in reducing flare and ghosting is not nearly as good as modern lenses so keeping stray light off the lens is important.

The 50mm f/1.4 Zuiko is a decent performer, but don't restrict yourself to a 50mm f/1.4, or even a Zuiko. The Zuiko 50mm f/1.8 is more abundant, cheaper and sharper at f/1.8, but there is something about the full aperture dreamy softness and 1/3 of a stop extra brightness of the 50mm f/1.4 that can make it more desirable. **AP**

USING THE ZUIKO 50MM F/1.4 ON A MODERN SYSTEM CAMERA

WHEN using the Zuiko 50mm f/1.4, one thing to be aware of is third-party lens-mount adapters that don't allow the camera's locking pin to engage properly as the pin is connected to a switch on the camera. If not allowed to extend fully, this will switch off live view on some micro four thirds bodies.

FOCUS-PEAKING

In focus-peaking mode, the camera analyses the contrast in image details and highlights the areas of maximum or peak contrast, which are usually edge details. These details show up as artificially boosted areas, and on the Olympus OM-D E-M1 you can choose the highlights to be white or black. You can see where the most edge contrast is by moving the focus back and forth, and where the most contrast is should correspond with the point of best focus. Focus-peaking does need a subject that has enough contrast for edge details to be detected and highlighted, so it's not so useful in low-contrast situations such as when it is dark or overcast.

MAGNIFIED MANUAL-FOCUS ASSIST

Many cameras now let you zoom in on your subject using the live view display while focusing manually. Some cameras will let you adjust the magnification and position of the magnified view, and this can be a very precise way of determining focus.

EXPOSURE METERING

While your vintage lens won't have any electronic or maybe even mechanical linkage to the camera body, so long as the lens can be manually stopped down using the old-fashioned mechanical aperture ring you should be able to use aperture priority (A) auto-exposure mode, with automatic selection of the shutter speed. The only potential problem is dimming of the viewfinder as the aperture size is reduced, but live view can sometimes compensate for this. Make sure your camera is set to fire the shutter without a lens. This setting will allow you to take a picture when a lens is attached without an electronic connection.

Top right: The difference in depth of field between f/1.4 and f/8 is obvious

Right: With the OM Zuiko 50mm f/1.4 reverse-mounted for use as a simple macro lens, the spring-loaded stop-down lever on the lens mount needs to be kept in place in order for the aperture iris to remain stopped-down. My solution is a strategically placed piece of Blu-Tack



Left: The f/1.4 aperture produces a shallow depth of field and a soft image that is great for portraits



USING THE OM ZUIKO 50MM F/1.4 AS A MACRO LENS



Above: This is a set of four thirds extension tubes, so the 50mm f/1.4 lens is fitted using an OM to four thirds adapter and an MMF-3 four thirds to micro four thirds adapter finishes the job

APART from being a useful portrait lens, 50mm standard lenses are also good for macro work. The three ways to do this are: by using close-up lenses; reverse-mounting using a reversing ring; and using extension tubes. I tested my Zuiko 50mm f/1.4 using the following methods.

REVERSING RING

I didn't even need to buy my OM/49mm filter thread reversing ring as it was given to me by a friend. However, these can be picked up on eBay for as little as £5. I use my lens reversed using both the OM reversing ring and an Olympus

MF-2 OM lens to micro four thirds adapter. An original Olympus MF-2 adapter is not cheap, but third-party ones can be found for under £15. With this arrangement you can get just under life-sized reproduction on the sensor, or about 18mm of subject width on the frame. In order to maintain the selected aperture, now that the stop-down lever on the end of the lens at the front is reversed, it needs to be locked into position. My work-around for this is to use a small lump of Blu-Tack. You can't adjust the focus on the lens when it is reversed, so simply move the camera or subject back and forth.

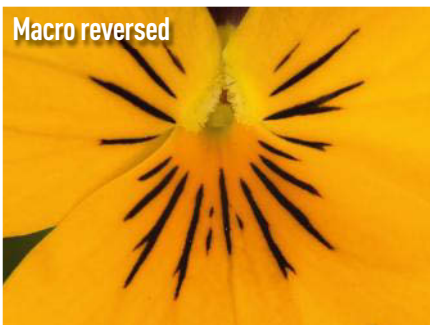
EXTENSION TUBES

I'd advise using a micro four thirds extension tube set and an OM to micro four thirds adapter. In my case, I already had a cheap set of four thirds extension tubes so I used an MF-1 OM to four thirds adapter plus an MMF four thirds to micro four thirds adapter. A set of extension tubes costs around £10 and my set offers a maximum extension of 65mm. This results in subject coverage of as little as 11.5mm width recorded across the frame, or 1.5x life size. Compared to the reversing ring method, you lose about 1/3 of a stop in brightness, which is not too bad.

Zuiko 50mm with close-up lens



Macro reversed



Extension tubes



Camtech

Specialists in fine pre-owned cameras, lenses, binoculars and accessories

MAIL ORDER HOTLINE:

01954 251 715

Open 9am — 9pm, 7 days a week
www.camtechuk.com

NEXT DAY DELIVERY GUARANTEED

Digital Photography

CANON EOS 50 BODY COMPLETE WITH ALL ACCESS.	MINT-BOXED £479.00
CANON EOS 50 BODY COMPLETE WITH BATT & CHGR.	EXC++ £375.00
CANON EOS 300 BODY COMPLETE WITH ALL ACCESS.	MINT-BOXED £199.00
CANON EOS 200 BODY COMPLETE WITH ALL ACCESS.	MINT- £129.00
CANON EOS 4000 COMPLETE WITH ACCESSORIES	MINT-BOXED £145.00
CANON EOS 4000 + GRIP WITH H-CAD BATT. + CHGR.	EXC++ £175.00
CANON EOS 5000 + 18-55 LENS WITH 3 BATTERIES	EXC++-BOXED £245.00
CANON EOS 10000 BODY WITH CANON 18-55 LENS.	MINT £175.00
CANON POWERSHOT G9 + BATTERY AND CHARGER.	MINT- £59.00
CANON 380 EX SPEEDLIGHT.	EXC++ £79.00
CANON 420 EX SPEEDLIGHT.	MINT-BOXED £395.00
CANON 430 EX II SPEEDLIGHT MK II LATEST.	MINT BOXED £169.00
SIGMA EM-140 DG ED-ETTL MK II MACRO FLASH.	MINT BOXED £269.00
CANON BG-E1 BATT GRIP FOR EOS 300D.	MINT-BOXED £35.00
CANON BG-E2 GRIP FOR EOS 20D/30D/40D.	MINT £49.00
CANON BG-E4 BATT GRIP FOR EOS 350D/400D.	MINT-BOXED £39.00
CANON BG-E4 BATT GRIP FOR EOS 50D etc.	MINT BOXED £39.00
CANON ST-E2 SPEEDLIGHT TRANSMITTER.	MINT BOXED £129.00
FLUJ 1100 COMPLETE WITH FLUJ ER CASE.	MINT BOXED £245.00
FLUJ 1100 COMPLETE WITH HOOD AND CASE.	MINT-BOXED £235.00
FLUJ 18mm f2.8 FLUJON FOR X MOUNT FLUJ.	MINT BOXED AS NEW £319.00
NIKON D900 BODY COMPLETE ONLY 160 ACTUATIONS.	MINT BOXED £1,625.00
NIKON D700 BODY COMPLETE WITH ACCESSORIES.	MINT BOXED £395.00
NIKON D700 BODY COMPLETE WITH ACCESSORIES.	EXC++-BOXED £389.00
NIKON D600 COMP WITH 24-85 VR LENS ONLY 783 ACTS.	MINT BOXED £1,299.00
NIKON D600 BODY COMPLETE ONLY 783 ACTUATIONS.	MINT BOXED £1,299.00
NIKON D7000 BODY COMP ONLY 4453 ACTUATIONS MINT BOXED AS NEW £469.00	
NIKON D300S BODY COMP WITH ALL ACCESSORIES.	EXC++-BOXED £495.00
NIKON D300 BODY KIT COMPLETE + ALL ACCESSORIES.	MINT-BOXED £395.00
NIKON D300 BODY COMPLETE WITH ALL ACCESSORIES.	MINT BOXED £295.00
NIKON D200 BODY KIT COMPLETE WITH ALL ACCESS.	MINT BOXED £245.00
NIKON D200 BODY COMPLETE WITH ALL ACCESSORIES.	MINT BOXED £149.00
NIKON D80 BODY COMPLETE WITH ALL ACCESS.	MINT- £169.00
NIKON D80 BODY COMPLETE WITH ACCESS.	EXC++ £159.00
NIKON D70 BODY COMP WITH NIK 70-180 AF LENS.	MINT BOXED £275.00
NIKON D70 BODY WITH ACCESSORIES.	MINT BOXED £165.00
NIKON D60 BODY COMPLETE WITH ALL ACCESSORIES.	MINT BOXED £185.00
NIKON D40 BODY WITH NIKON 18-55 MMK1 + ACCESS.	MINT BOXED £179.00
NIKON J1 COMPLETE WITH 10 - 30 LENS + CHARGER.	MINT- £145.00
NIKON MB-D10 BATTERY GRIP FOR D300/D300S/700.	MINT- £169.00
NIKON MB-D20 BATT GRIP FOR NIKON D200.	MINT BOXED £75.00
NIKON MB-D80 BATT GRIP FOR NIKON D80/D90.	EXC++ £50.00
NIKON SB600 DX SPEEDLIGHT COMPLETE.	MINT-BOXED £559.00
NIKON SB600 DX SPEEDLIGHT WITH MANUAL.	MINT BOXED £1,125.00
NIKON SB600 SPEEDLIGHT + CASE.	MINT-CASED £1,195.00
NIKON SB600 SPEEDLIGHT.	MINT-BOXED £195.00
SIGMA 140 DG MACRO FLASH TTL FOR NIKON.	MINT BOXED £245.00
SIGMA EF-530 DG SET ELECTRONIC FLASH FOR NIKON FIT.	MINT BOXED £75.00
NIKON SC 28 TTL REMOTE CORD.	MINT £49.00
SIGMA 10-20mm f4.5-6.3 DC EX HSM FOR OLYMPUS 4/3rds.	MINT-HOOD £289.00
OLYMPUS HD-5 BATTERY GRIP FOR E620 BODY.	MINT £45.00
OLYMPUS 12 - 60mm f2.8 SWD ZUIKO DIG ED 4/3RDS.	MINT CASED £575.00
OLYMPUS 14 - 42mm f3.5-5.6 ZUIKO DIGITAL 4/3rds LENS.	MINT-HOOD £165.00
OLYMPUS 14 - 42mm f3.5-5.6 MK II "R" MSC MICRO 4/3rds LENS.	MINT AS NEW £165.00
PANASONIC LUMIX DMC-G6 TOTALLY AS NEW LATEST.	MINT BOXED £375.00
PANASONIC G1 BODY COMPLETE WITH ALL ACCESS.	MINT-BOXED £195.00
PANASONIC G2 BODY COMPLETE WITH ALL ACCESS.	MINT BOXED £145.00
PANASONIC 20mm f1.7 LUMIX G MICRO 4/3rds LENS.	MINT CASED £259.00
PANASONIC 14 - 45mm f3.5-5.6 LUMIX G OIS MICRO 4/3rds.	MINT £175.00
PANASONIC 45 - 200mm f4.5-6.3 LUMIX VARIO MICRO 4/3rds.	MINT BOXED £185.00
PANASONIC 100 - 300mm f4.5-6.3 LUMIX G MACRO 4/3rds.	MINT BOXED £319.00
PENTAX Q BODY + PENTAX S - 15mm LENS AS NEW.	MINT BOXED £129.00
METZ 48 AF-1 FLASH UNIT FOR OLYMPUS/PANASONIC.	MINT- £99.00
SONY ALPHA 28 - 75mm f2.8 SAM LENS.	MINT BOXED £249.00
SIGMA 18 - 200mm f3.5-6.3 DC SLD GLASS FOR SONY.	MINT BOXED £125.00
SONY ALPHA HVL-F36AM FLASH GUN.	MINT CASED £145.00

Canon Autofocus, Digital Lenses, Canon FD

CANON EOS 1NBS BODY.	MINT- £325.00
CANON EOS 1NBS.	MINT-BOXED £119.00
CANON EOS 1 BODY.	EXC++ £115.00
CANON EOS 3 BODY.	EXC++ £125.00
CANON EOS 5 BODY.	EXC++ £59.00
CANON 20 - 35mm f2.8 USM "L".	MINT- £575.00
CANON 24 - 70mm f2.8 USM "L" MK I + HOOD.	MINT- CASED £799.00
CANON 24 - 105mm f4 USM "L" IS - HOYA PRO FILT.	MINT BOXED £625.00
CANON 70 - 200mm f4 USM "L" IMAGE STABILIZER.	MINT BOXED £789.00
CANON 70 - 300mm f4.5 USM IMAGE STAB DO LENS.	MINT BOXED £395.00
NIKON 100 - 400mm f4.5-5.6 USM "L" IMAGE STABILIZER.	MINT BOXED £595.00
CANON 180mm f3.5 USM "L" MACRO LENS.	MINT BOXED £945.00
CANON 300mm f4 USM "L" IMAGE STABILIZER.	MINT BOXED £959.00
CANON 40mm f2.8 STM LENS.	MINT BOXED £139.00
CANON 50mm f1.8 MKII.	MINT-BOXED £69.00
CANON 60mm f2.8 EF-5 USM MACRO.	MINT BOXED AS NEW £295.00
CANON 100mm f2.8 USM MACRO + HOYA UV FILTER.	MINT BOXED £299.00
CANON 15 - 85mm f3.5-5.6 USM IMAGE STABILIZER.	MINT BOXED £495.00
CANON 17 - 55mm f2.8 USM IMAGE STABILIZER.	MINT-BOXED £575.00
CANON 17 - 85mm f4.5 USM IMAGE STABILIZER.	MINT £189.00
CANON 18 - 55mm f3.5-5.6 MK II.	MINT £59.00
CANON 18 - 55mm f3.5-5.6 IS MK II IMAGE STABILIZER.	MINT £99.00
CANON 20 - 35mm f3.5-4.5 USM.	MINT £175.00
CANON 28 - 80mm f3.5-5.6 USM MK V.	MINT £49.00
CANON 28 - 90mm f4.5 USM.	MINT £59.00
CANON 28 - 105mm f3.5-5.6 USM.	MINT £125.00
CANON 35 - 80mm f4.5 EF MKII.	MINT £39.00
CANON 70 - 300mm f4.5 USM IMAGE STAB DO LENS.	MINT BOXED £599.00
CANON 75 - 300mm f4.5 USM IMAGE STABILIZER.	MINT-BOXED £199.00
CANON 75 - 300mm f4.5-5.6 + HOOD.	MINT £89.00
CANON 75 - 300mm f4.5-5.6 MK II.	MINT BOXED £39.00
CANON 52mm CLOSE UP LENS TYPE 2500.	MINT BOXED £49.00
KENCO DG CANON FIT TUBE SET 12,20,36mm.	MINT BOXED £59.00
CANON EF 2.0x EXTENDER MK I.	MINT CASED £199.00
CANON EF 2.0x EXTENDER MK II.	MINT BOXED £239.00
KENCO TELEPLUS PRO 300 DSG 1.4 TELECONVERTER.	MINT BOXED £159.00
KENCO TELEPLUS PRO 300 DSG 2.0 TELECONVERTER.	MINT BOXED £165.00
TELEPLUS MK7 2 ELEMENT 2x TELECONVERTER.	MINT £29.00
CANON 540 EZ FLASH + INST.	MINT BOXED £59.00
CANON 540 EZ FLASH + INST.	MINT- £39.00
CANON 420 EZ FLASH.	MINT CASED £39.00
CANON ST-E2 SPEEDLIGHT TRANSMITTER.	MINT BOXED £125.00
CANON ANGLE FINDER B.	MINT BOXED £79.00
CANON ANGLE FINDER C.	MINT CASED £125.00

CANON LC3 TRANSMITTER AND RECEIVER.	MINT £115.00
CANON PB-E1 BOOSTER FOR EOS 1/3 etc.	MINT- £69.00
SIGMA 4.5mm f2.8 EX DC HSM CIRCULAR FISHEYE.	MINT CASED £499.00
SIGMA 10mm f2.8 EX DC FISHEYE HSM.	MINT BOXED £345.00
SIGMA 20mm f1.8 EX DG ASPHERIC RF (LATEST).	MINT BOXED £325.00
SIGMA 20mm f1.8 EX DG ASPHERIC RF (LATEST).	MINT- £285.00
SIGMA 105mm f2.8 EX DG MACRO SUPER SHARP LENS.	MINT BOXED £345.00
SIGMA 12 - 24mm f4.5-5.6 EX DG HSM + HOOD.	MINT BOXED £345.00
SIGMA 12 - 24mm f4.5-5.6 EX DG HSM MKII LATEST.	MINT BOXED £419.00
SIGMA 20 - 40mm f2.8 EX ASPHERICAL DG.	MINT BOXED £245.00
SIGMA 24 - 70mm f2.8 EX DG MACRO + HOOD.	MINT CASED £299.00
SIGMA 28 - 300mm f3.5-6.3 ZOOM MACRO.	MINT-HOOD £79.00
SIGMA 70 - 300mm f4.5 APO MACRO + HOOD.	MINT- £59.00
SIGMA 170 - 500mm f5.6-3 APO COMP WITH HOOD.	MINT-BOXED £395.00
TAMRON 90mm f2.8 SP A/F DI MACRO 1:1.	MINT BOXED £279.00
TAMRON 10 - 24mm f3.5-4.5 Di II LD AF SP ASPHERIC.	MINT BOXED £279.00
TAMRON 55 - 200mm f4.5-6 LD MACRO DI II.	MINT BOXED £65.00
TOKINA 10 - 17mm f3.5-4.5 AT-X DX LENS (LATEST).	MINT £345.00
CANON F1 AE BODY 1984 LOS ANGELES OLYMPIC ED.	MINT BOXED NEW £995.00
CANON AUTO BELLOWS.	MINT £99.00

Contax 'G' Compacts & SLR & Ricoh

CONTAX G1 BODY.	MINT- £175.00
CONTAX TX3 TITANIUM COMPACT + LEATHER CASE.	MINT CASED £399.00
CONTAX 21mm f2.8 BIOGON "T" WITH FILTER & FINDER.	MINT CASED £695.00
CONTAX 90mm f2.8 SONNAR "G" + HOOD + FILTER, CAP.	MINT BOXED £199.00
CONTAX 90mm f2.8 SONNAR "G" + HOOD.	MINT BOXED £219.00
CONTAX TLA 140 FLASH FOR G1/G2.	MINT CASED £55.00
CONTAX TLA 200 FLASH FOR G1/G2.	MINT CASED £99.00
CONTAX G01 DATABASE FOR CONTAX T3.	MINT-BOXED £69.00
CONTAX SA-2 FLASH ADAPTOR.	MINT £35.00
CONTAX AX AUTOFOCUS BODY (RARE NOW).	MINT- £399.00
CONTAX ARIA BODY (STRAP, INSTRUCTIONS).	EXC++-BOXED £199.00
CONTAX FIT FASHICA 28mm f2.8 SUPERB CONDITION.	MINT £55.00
CONTAX 28mm f2.8 DISTAGON "T" MM.	MINT BOXED £295.00
CONTAX 45mm f2.8 TESSAR "T" PANCAKE LENS + HOOD.	MINT £225.00
CONTAX 50mm f1.4 MM.	MINT BOXED £295.00
CONTAX 50mm f1.7 PLANAR AE.	MINT £145.00
CONTAX 55mm f1.4 PLANAR MM.	MINT- £425.00
CONTAX 135mm f2.8 SONNAR "T" MM.	EXC++-BOXED £195.00
CONTAX 35 - 70mm f3.4 VARIO SONNAR.	MINT BOXED £295.00
CONTAX TLA 280 FLASH.	MINT- £95.00
RICOH GR1 V DATE COMP + CASE & HOYA FILTER SET.	MINT-BOXED £295.00

Leica 'M', 'R' & Screw & Binoculars

LEICA M7 BLACK BODY COMPLETE REALLY NICE.	MINT-BOXED £1,399.00
LEICA M4-P 70TH ANNIVERSARY 1913-1983.	MINT-BOXED £1,195.00
LEICA M4 P BLACK BODY.	MINT-BOXED £995.00
LEICA M5 S/W COMPLETE WITH ER CASE.	EXC++ £675.00
LEICA M6a BODY SER NO 12659X CIRCA 1970.	MINT- £575.00
LEICA M6a BODY SER NO 14111X CIRCA 1975-76.	MINT- £575.00
LEICA III BODY SER NO 1816X CIRCA 1945 NEEDS SERVICE.	EXC++ £179.00
LEICA III WITH SCM 13.5 ELMAR.	MINT- £575.00
LEICA IIIc BODY COMPLETE WITH SCM 13.5 ELMAR.	MINT- £995.00
LEICA CL BODY COMP WITH 40mm f2.8 SUMMICRON.	MINT- £795.00
LEICA CL BODY.	MINT- £495.00
MINOLTA CLE WITH 40mm f2.8 ROKKOR.	EXC++ £499.00
MINOLTA CLE BODY COMPLETE WITH CASE.	EXC++ £385.00
VOIGTLANDER 28mm f3.5 WITH M RING.	MINT £385.00
LEICA 50mm f2.8 SUMMICRON CHROME M FIT.	EXC++ £595.00
LEICA 50mm f2.8 ELMAR M COLLAPSIBLE LATE BLACK.	MINT- £525.00
LEICA 50mm f2.5 SUMMARIT 6 BIT LATEST.	MINT BOXED £765.00
LEICA 90mm f2.5 SUMMARIT 6 BIT LATEST + HOOD.	MINT BOXED £875.00
LEICA 90mm f4 COLL ELMAR M MOUNT.	EXC++-IN KEPPER £145.00
LEICA 90mm f4 ELMAR + HOOD.	MINT £395.00
LEICA 135mm f2.8 ELMARIT M WITH SPECS.	EXC++ £275.00
LEICA 135mm f4.5 HEKTOR + HOOD M MOUNT.	EXC++ £399.00
LEICA 135mm f4.5 HEKTOR IN KEPPER.	EXC++ £199.00
LEICA 90mm f4 ELMAR BLACK SCREW.	MINT- £145.00
LEICA 135mm f4.5 HEKTOR + HOOD SCREW.	EXC++ £399.00
LEICA HANDGRIP FOR M6/M5.	EXC++-BOXED £145.00
LEICA WINDER M4-2 FOR M4 etc.	MINT-BOXED £145.00
LEICAFLEX SL BODY CHROME.	MINT-BOXED £299.00
LEICA 50mm f2.8 SUMMICRON R 3 CAM.	EXC++ £299.00
LEICA 180mm f4 ELMARIT R 3 CAM.	EXC++ £345.00
LEICA 70 - 210mm f4 VARIO ELMAR R.	EXC++ £399.00
LEICA MOTORWINDER AND STRAP FOR R6 etc.	MINT BOXED £145.00
MINOX 10 x 25 BR COMPACT BINOCULARS + CASE.	MINT £99.00
ZEISS 6x20 MONOCULAR WITH CASE.	MINT CASED £125.00
SWAROVSKI x 50 SLC "B" BINOCULARS WITH CASE.	MINT-BOXED £695.00
SWAROVSKI 8x20 VR SLC BINOCULARS WITH CASE.	MINT- CASED £499.00

Medium & Large Format

BRONICA ETRSI COMP WITH 120 BACK, 75mm & WLF.	MINT- £245.00
BRONICA ETRSI BODY + 120 BACK, 75mm & WLF + GRIP.	EXC++ £199.00
BRONICA ETRSI COMPLETE WITH 75mm ED + 120 BACK.	EXC++ £175.00
BRONICA RF 45mm f4 ZENZANON FOR 645 RF + FINDER.	MINT CASED £399.00
BRONICA 40mm f4 ZENZANON MC.	EXC++ £125.00
BRONICA 50mm f2.8 ZENZANON MC.	EXC++ £99.00
BRONICA 150mm f3.5 ZENZANON PE.	MINT-BOXED £125.00
BRONICA 150mm f3.5 ZENZANON E MC.	MINT BOXED £199.00
BRONICA 150mm f3.5 ZENZANON E MC.	MINT £99.00
BRONICA 150mm f4 E.	MINT- £399.00
BRONICA ETRSI 120 BACK.	MINT- £79.00
BRONICA ETRSI/ETRSI POLAROID BACK.	MINT- £59.00
BRONICA AEI METERED PRISM.	MINT- £99.00
BRONICA PLAIN PRISM FOR ETRSI/ETRSI.	MINT CASED £99.00
BRONICA MOTOR WINDER E.	EXC++ £99.00
BRONICA 150mm f3.5 ZENZANON S.	MINT- £165.00
BRONICA SQA + 80mm f2.8 S. PRISM FOR BACK, GRIP.	MINT-EXC++ £395.00
BRONICA 65mm f4 ZENZANON PS FOR SQ.	MINT-CASED £145.00
BRONICA 110mm f4 PS ZENZANON MACRO FOR SQ.	MINT-CASED £365.00
BRONICA 150mm f4 PS ZENZANON FOR SQ.	MINT-CASED £145.00
BRONICA SQA 120 MAGAZINE BACK.	EXC++ £45.00
BRONICA SQA/IN POLAROID MAGAZINE BACK.	MINT BOXED £99.00
BRONICA 135W BACK FOR SQ VERY RARE.	EXC++ £165.00
FLUJ 645 WIDE S PROFESSIONAL WIDE 60.	MINT-CASED £395.00
FLUJ GW 670 MK II C/W 90mm f3.5 LENS.	MINT BOXED £675.00
NAMAYA 6 BODY WITH 100mm f4 "G" FOR 6 + HOOD, FILT.	MINT- £265.00
NAMAYA 150mm f4.5 "G" WITH HOOD.	MINT £365.00
NAMAYA 43mm f4.5 WITH FINDER & HOOD FOR 77II.	MINT BOXED £799.00
NAMAYA 150mm f4.5 WITH HOOD FOR 77II.	MINT BOXED £395.00
NAMAYA 150mm f4.5 + HOOD FOR NAMAYA 77II.	MINT £425.00

MAMIYA 180mm f4.5 SEKOR Z W FOR RZ.	MINT £199.00
MAMIYA 250mm f4.5 LENS FOR RZ.	MINT- £195.00
MAMIYA 150mm f3.5 A/F FOR 645 A/F.	MINT £299.00
MAMIYA 210mm f4 SEKOR C FOR 645.	MINT CASED £195.00
MAMIYA 180mm f4.5 SEKOR FOR RB.	MINT £169.00
MAMIYA RZ 67 PRO BACK.	MINT- £59.00
MAMIYA 220 BACK FOR RZ 67.	MINT- £95.00
PENTAX 55mm f3.5 TAKUMAR SMC FOR 6x7.	MINT- £265.00
PENTAX 55mm f2.8 FOR PENTAX 6x5.	MINT BOXED £195.00
PENTAX 200mm f4 FOR PENTAX 67 + FILTER AND HOOD.	EXC++ £295.00
ROLLEIFLEX 8008 PRO + 80mm HFT LENS.	MINT- £595.00
ROLLEIFLEX SCHNEIDER 150mm f4.5 MAKRO FOR 6008.	MINT- £575.00
WISTA TYPE IV 4x5 MOUNT ROLL FILM HOLDER FOR 6x7.	MINT-BOXED £145.00
YASHICAMAT 1246 COMPLETE WITH CASE.	EXC++ £179.00
YASHICAMAT 1246 COMPLETE WITH CASE.	MINT £225.00

Hasselblad

HASSELBLAD 503CX COMP WITH 80mm CF + A12 BACK.	MINT- £825.00
HASSELBLAD 503 Cxi BODY + WLF.	MINT- £495.00
HASSELBLAD 500CM + 80mm f2.8 T* + HOOD BLACK.	MINT- £675.00
HASSELBLAD 500CM BODY WITH 80mm f2.8 T* + HOOD.	MINT- £595.00
HASSELBLAD 90mm f4 FOR XPRN.	MINT-IN KEPPER £365.00
HASSELBLAD 500S IN 1000 + A12 BACK + HOOD.	EXC++ £295.00
HASSELBLAD 90mm f4 CF FLE DISTAGON + BACK.	MINT BOXED £699.00
HASSELBLAD 150mm f4 SONNAR CF.	MINT £395.00
HASSELBLAD 150mm f4 SONNAR CF.	EXC++ £375.00
HASSELBLAD 4504 PRO FLASH COMPLETE.	MINT BOXED UNUSED £145.00
HASSELBLAD A12 BACK.	EXC++ £199.00
HASSELBLAD CW WINDER + REMOTE.	MINT £299.00
HASSELBLAD PLAIN PRISM.	EXC £75.00
HASSELBLAD PM PRISM.	MINT £199.00
HASSELBLAD 500CM/503 WLF BLACK.	MINT £125.00
HASSELBLAD EXTENSION TUBE 16E F.	MINT- £75.00

Nikon Auto-Focus, Digital Lenses & Accessories

NIKON F6 REALLY MINT AS NEW.	MINT BOXED £975.00
NIKON F5 BODY REALLY NICE LITTLE USE.	MINT-BOXED £375.00
NIKON F60 BODY.	MINT-BOXED £395.00
NIKON F55 BODY.	MINT-BOXED £395.00
NIKON 10.5mm f2.8 "G" IF-ED A/F DX FISHEYE LENS.	MINT BOXED £395.00
NIKON 10.5mm f2.8 "G" IF-ED A/F DX FISHEYE LENS.	MINT CASED £365.00
NIKON 28mm f2.8 A/F.	MINT £215.00
NIKON 50mm f1.4 A/F "D".	MINT BOXED £195.00
NIKON 60mm f2.8 "G" ED AF-S MICRO-NIKKOR.	MINT BOXED £325.00
NIKON 105mm f2.8 "G" IF-ED AF-S VR REDUCTION.	MINT BOXED £499.00
NIKON 135mm f2.8 "G" IF-ED A/F DEFOCUS CONTROL LENS.	MINT BOXED £399.00
NIKON 180mm f2.8 IF-ED A/F.	MINT CASED £299.00
NIKON 180mm f2.8 A/F ED IF-ED LATEST LENS.	MINT BOXED £465.00
NIKON 300mm f2.8 "G" IF-ED AF-S VR LATEST VERSION.	MINT BOXED £2,995.00
NIKON 300mm f4 "D" IF-ED AF-S SUPERB LENS.	MINT CASED £825.00
NIKON 12 - 24mm f4 "G" DX IF-ED AF-S + HOOD.	MINT BOXED £495.00
NIKON 17 - 55mm f2.8 f2.8 "G" IF-ED AF-S + HOOD.	MINT BOXED £695.00
NIKON 18 - 35mm f3.5-4.5 "G" IF-ED A/F.	MINT-BOXED £325.00
NIKON 18 - 70mm f3.5-4.5 "G" DX IF-ED AF-S C-SALED.	MINT-HOOD £149.00
NIKON 18 - 200mm f3.5-5.6 "G" DX IF-ED AF-S VR LATEST.	MINT BOXED £479.00
NIKON 24 - 85mm f3.5-4.5 "G" AF-ED VR.	MINT BOXED AS NEW £345.00
NIKON 28 - 85mm f3.5-4.5 A/F.	MINT- £59.00
NIKON 35 - 80mm f3.5-4.5 A/F "D".	MINT- £75.00
NIKON 35 - 80mm f3.5-4.5 A/F "D".	MINT BOXED £55.00
NIKON 35 - 105mm f3.5-4.5 A/F WITH MACRO.	MINT £129.00
NIKON 70 - 200mm f2.8 IF-ED AF-S VIBRATION REDUCTION.	MINT BOXED £399.00
NIKON 70 - 300mm f4.5-5.6 "G" IF-ED AF-S VR.	MINT-BOXED £595.00
NIKON 70 - 300mm f4.5-5.6 "D" ED.	MINT-BOXED £145.00
NIKON 70 - 300mm f4.5-5.6 "G" IF-ED AF-S VR REDUCTION MINT BOXED £325.00	
NIKON 80 - 200mm f2.8 IF-ED A/F.	EXC++ £295.00
NIKON 80 - 200mm f2.8 IF-ED A/F "D".	MINT CASED £395.00
NIKON 80 - 200mm f2.8 IF-ED A/F 2 TOUCH.	MINT BOXED £575.00
NIKON 80 - 400mm f4.5-5.6 D ED VIBRATION REDUCTION.	MINT-BOXED £799.0



CAMERAS LENSES BAGS TRIPODS PRINTERS BINOCULARS SCOPES FLASHGUNS & LIGHTING ACCESSORIES TRAINING

Canon EOS 100D

A DSLR you'll never want to leave behind.

A small and responsive DSLR to take everywhere. The 18-megapixel EOS 100D delivers superb photos and video and features an optical viewfinder and intuitive touch-screen controls.



Body SRP £569.00
Lens sold separately

**£40
cashback**

In stock from **£359.00***
*Price includes **£40 cashback** from Canon UK. Offer available between 24.10.2013 & 26.01.2014.

Canon EOS 700D

Let your creativity grow.

Step into DSLR photography and let your creativity grow. Produce superb photos and video with an 18-megapixel sensor and enjoy shooting with an easy to use Vari-angle Clear View LCD II Touch screen.



Body SRP £619.99
Lens sold separately

**£50
cashback**

In stock from **£434.00***
*Price includes **£50 cashback** from Canon UK. Offer available between 24.10.2013 & 26.01.2014.

Canon EOS 70D

Capture the moment at seven frames per second.

Capture stunning stills and Full-HD movies with the high performance EOS 70D, featuring 7fps full resolution shooting, an advanced 19-point AF system and Canon's unique Dual Pixel CMOS AF technology.



NEW LOW PRICE!

EOS 70D Body Only
SRP £1,079.99

In stock from **£859.00**
Visit us in store or online for further details on the 70D. You'll also find a range of **money saving deals!**

Canon EOS 1100D

- ▶ 12 Megapixel CMOS sensor
- ▶ On-screen Feature Guide
- ▶ Creative Auto and Basic +
- ▶ HD Video capture
- ▶ Compact & Lightweight



**SPECIAL
SALE
PRICE**

EOS 1100D Body Only **£239.00**
EOS 1100D + 18-55 IS II **£309.00**

Add a Canon EF-S-55-250mm f/4-5.6 IS II for only **£169.00** when bought with the EOS 1100D

Canon EOS 600D

- ▶ 18 Megapixel CMOS sensor
- ▶ Scene Intelligent Auto mode
- ▶ Full HD movies
- ▶ Up to 3.7fps shooting
- ▶ 3.0" Vari-angle LCD Screen



**£30
cashback**

EOS 600D Body Only **£359.00**
EOS 600D + 18-55 IS II **£409.00**

Purchase the EOS 600D between 24.10.13 & 26.01.14 and claim **£30 cashback** from Canon.

Canon EOS 7D

- ▶ 18 Megapixel CMOS sensor
- ▶ Up to 8fps shooting
- ▶ Full HD movies
- ▶ Magnesium alloy body
- ▶ 3.0" Clear View II LCD



EOS 7D Body Only **£1,029.00**
EOS 7D + 17-55 IS **£1,649.00**

Add a Canon LP-E6 battery for only **£64.00**

Canon EOS 6D

- ▶ 20.2 megapixel full-frame sensor
- ▶ Tough, lightweight construction
- ▶ Max ISO 25,600
- ▶ Stunning 1080p movies
- ▶ Wi-Fi file transfer



**12 months
interest
free credit!**

EOS 6D Body Only **£1,399.00**
EOS 6D + 24-105 IS USM **£1,949.00**

See our website or call **01444 23 70 60** for details on our 12 months interest free credit offer.

Canon EOS 5D Mark III

- ▶ 22.3 megapixel full-frame sensor
- ▶ 61-point AF
- ▶ 6 fps continuous shooting
- ▶ ISO 100-25,600 sensitivity
- ▶ Full-HD video with manual control



**12 months
interest
free credit!**

EOS 5D Mk III Body Only **£2,329.00**
EOS 5D III + 24-105 IS USM **£2,975.00**

See our website or call **01444 23 70 60** for details on our 12 months interest free credit offer.

Canon EOS-1D X

- ▶ 18.1 MP full frame sensor
- ▶ Up to 12fps
- ▶ 100-51200 ISO, up to H204800
- ▶ 61 point AF system
- ▶ Full HD 1080p EOS movie



**0%
2 Years
interest free
credit**

EOS-1D X Body Only **£4,845.00**

Add a Canon LP-E4N battery for only **£139.00**

Canon EOS M

- ▶ 18 Megapixel CMOS sensor
- ▶ Compact body
- ▶ Full HD movies
- ▶ On-camera guide
- ▶ 3.0" Touch LCD screen



**SPECIAL
SALE
PRICE**

EOS M + 18-55 IS **£349.00**

Purchase the EOS M between 24.10.13 & 26.01.14 and claim **£50 cashback** from Canon.



**SEE IN STORE OR ONLINE
FOR SOME GREAT OFFERS!**

CANON LENSES

14mm f/2.8L II USM £1,898.00	300mm f/2.8L USM IS II £5,329.00	EF-S 18-200mm f/3.5-5.6 IS £404.00
20mm f/2.8 USM £409.00	300mm f/4.0L USM IS £1,139.00	24-70mm f/2.8L II USM £1,799.00
24mm f/1.4L MK II USM £1,359.00	400mm f/2.8L USM IS II £8,279.00	24-70mm f/4.0L IS USM £1,029.00
24mm f/2.8 IS USM £458.00	400mm f/4.0 DO L USM IS £5,399.00	24-105mm f/4.0L IS USM £839.00
28mm f/1.8 USM £369.00	400mm f/5.6L USM £1,128.00	24-105mm IS (White Box) £699.00
28mm f/2.8 IS USM £419.00	500mm f/4.0L USM IS II £7,765.00	28-135mm f/3.5-5.6 USM IS £369.00
35mm f/1.4L USM £1,158.00	600mm f/4.0L USM IS II £10,479.00	28-300mm f/3.5-5.6L IS USM £2,199.00
35mm f/2.0 IS USM £499.00	800mm f/5.6L IS USM £9,739.00	EF-S 55-250mm f/4-5.6 IS II £208.00
40mm f/2.8 STM £169.00	TSE 17mm f/4.0L £1,959.00	EF-S 55-250mm f/4-5.6 IS STM £315.00
50mm f/1.2 L USM £1,242.00	TSE 24mm f/3.5L II £1,699.00	70-200mm f/2.8L IS II USM £1,979.00
50mm f/1.4 USM £295.00	TSE 45mm f/2.8 £1,129.00	70-200mm f/2.8L USM £999.00
50mm f/1.8 II £83.00	TSE 90mm f/2.8 £1,124.00	70-200mm f/4.0L IS USM £984.00
50mm f/2.5 Macro £227.00	8-15mm f/4L Fisheye USM £1,099.00	70-200mm f/4.0L USM £534.00
EF-S 60mm f/2.8 Macro £365.00	EF-S 10-22mm f/3.5-4.5 USM £489.00	70-300mm f/4.0-5.6L IS USM £368.00
MP-E 65mm f/2.8 £853.00	EF-S 15-85mm f/3.5-5.6 IS USM £579.00	70-300mm f/4.0-5.6L IS USM £1,238.00
85mm f/1.2L II USM £1,758.00	16-35mm f/2.8L II USM £1,218.00	70-300mm f/4.5-5.6 DO IS USM £1,139.00
85mm f/1.8 USM £298.00	17-40mm f/4.0L USM £629.00	75-300mm f/4.0-5.6 Mk III £209.00
100mm f/2 USM £349.00	EF-S 17-55mm f/2.8 IS USM £642.00	75-300mm f/4.0-5.6 USM £189.00
100mm f/2.8 USM Macro £429.00	EF-S 17-85 f/4.0-5.6 IS USM £349.00	100-400mm f/4.5-5.6L USM IS £1,279.00
100mm f/2.8L Macro IS USM £748.00	EF-S 17-85 IS (No packaging) £329.00	200-400mm f/4.0L USM IS £10,499.00
135mm f/2.0L USM £899.00	EF-S 18-55mm f/3.5-5.6 IS II £189.00	1.4x III Extender £409.00
180mm f/3.5L USM Macro £1,273.00	EF-S 18-55mm IS II (No packaging) £85.00	2x III Extender £409.00
200mm f/2.0L IS USM £4,669.00	EF-S 18-135mm IS STM £369.00	EF 12 II Extension Tube £79.99
200mm f/2.8L USM/2 £619.00	18-135mm IS (No packaging) £299.00	EF 25 II Extension Tube £139.99

Cashback available on selected Canon lenses.
See www.ParkCameras.com/AP for details

Canon EF-S 10-22mm f/3.5-4.5 USM

An ultra wide-angle zoom lens that is small & lightweight

Now Only £489.00
SRP £1,187.99

Add a Canon EW-83E lens hood for only **£37.49** with this lens!

Canon EF 24-70mm f/2.8L II USM

The perfect companion to any full-frame EOS camera

Now Only £1,799.00
SRP £2,759.99

Add a Lowepro Street & field lens case for only **£21.00** with this lens!

Canon EF 70-200mm f/2.8L IS II USM

An essential telezoom lens for sports, wildlife or portraits

Now Only £1,979.00
SRP £2,779.99

Add a Hoya 77mm SHMC-Pro 1 UV filter for only **£55.99** with this lens!



Speedlite 320EX
Now £189.00 SRP £229.99

+ AA Batts & charger for £19.49



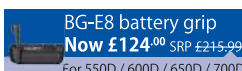
Speedlite 600EX-RT
Now £469.00 SRP £615.99

See web for cashback details



Macrolite MR-14EX
Now £459.00 SRP £614.99

+ AA Batts & charger for £19.49



BG-E8 battery grip
Now £124.00 SRP £215.99

For 550D / 600D / 650D / 700D



BG-E11 battery grip
Now £249.00 SRP £329.99

For use with EOS 5D Mark III



BG-E13 battery grip
Now £179.00 SRP £395.99

For use with EOS 6D

CANON PRINTERS

Canon PIXMA Pro-100

The printer your images deserve

- ▶ Up to A3+ prints
- ▶ 8-ink system
- ▶ Fast printing
- ▶ Quality grayscale prints

Now Only £369.00
Was £562.80

Add a pack of 8 spare inks and a pack of A3 platinum paper (20 sheets) for **£19.00**

Canon PIXMA Pro-10

The printer your images deserve

- ▶ Up to A3+ prints
- ▶ 10 pigment inks
- ▶ Wi-Fi certified
- ▶ Professional colour and mono prints

Now Only £499.00
Was £778.80

Add a pack of 10 spare inks & a pack of A3 platinum paper (20 sheets) for **£39.00**

Canon PIXMA Pro-1

The printer your images deserve

- ▶ Up to A3+ prints
- ▶ 12-ink system
- ▶ Fast printing
- ▶ Quality colour & grayscale prints

Now Only £645.00
Was £958.80

FREE pack of A3 platinum paper (20 sheets) when bought with this printer!

CANON COMPACT CAMERAS

Canon IXUS 140

Get close, stay closer with IXUS

Now Only £119.00
SRP £159.00

Add a Canon NB-11L spare battery for only **£42.99** with this camera!

Canon PowerShot SX280 HS

The complete travel compact

Now Only £189.00*
SRP £358.80

*Price includes **£30 cashback** from Canon UK if bought before 26.01.2014

Canon PowerShot SX50 HS

Ultra advanced 50x zoom

Now Only £339.00
SRP £538.80

Add a Canon NB-10L spare battery for only **£55.00** with this camera!

Canon PowerShot S110

Pocketable performance

Now Only £229.00*
SRP £315.99

FREE SanDisk 32GB Extreme SD Card when purchasing the S110

Canon PowerShot G16

The fast, bright expert compact

Now Only £476.00
SRP £529.99

FREE Canon DCC-1620 case when purchasing the Canon PowerShot G16

Canon PowerShot G1X

Ultra advanced 50x zoom

Now Only £431.00
SRP £695.99

Add a Canon NB-10L spare battery for only **£55.00** with this camera!



PARKCameras



Visit our stores in Burgess Hill,
West Sussex, or why not visit us
in LONDON!!

See website for directions to both our
state-of-the-art showrooms!

CAMERAS

LENSES

BAGS

TRIPODS

PRINTERS

PROFESSIONAL Dealer

16.2 MEGA PIXELS **3.2" Screen** **WiFi** **1080p FULL HD** **5 FPS** **FULL FRAME**

LIMITED STOCK NOW AVAILABLE!

NEW!

Visit us in store and try out the brand new Nikon Df for yourself! Alternatively, visit our website for full details.

Nikon D3200

24.2 MEGA PIXELS **4 FPS** **SPECIAL SALE PRICE**

Body Only + 18-55 VR
£299.00* **£329.00***

*Prices include £30 cashback from Nikon if bought before 26.01.2014

Nikon D5200

24.1 MEGA PIXELS **1080p FULL HD** **SPECIAL SALE PRICE**

Body Only + 18-55 VR
£458.00* **£479.00***

*Prices include £50 cashback from Nikon if bought before 26.01.2014

Nikon D7000

16.2 MEGA PIXELS **6 FPS** **£70 cashback**

Body Only + 18-105 VR
£479.00* **£610.00***

*Prices include £70 cashback from Nikon if bought before 26.01.2014

Nikon D7100

24.1 MEGA PIXELS **6 FPS** **£100 cashback**

In stock from **£739.00***

See website for full details

*Price includes £100 cashback from Nikon if bought before 26.01.2014

Nikon D800

36.3 MEGA PIXELS **FULL FRAME** **£160 cashback**

Body Only + SB-910 Flash
£1,919.00* **£2,218.00***

*Prices include body & flash cashback from Nikon if bought before 26.01.2014

NIKON LENSES

AF-G 10.5mm f/2.8G ED DX £549.00	AF-S 85mm f/3.5G DX Micro £375.00	AF-S 16-85mm f/3.5-5.6G DX VR £439.00
AF-D 14mm f/2.8D £1,099.00	AF-D 85mm f/1.8D £299.00	AF-S 17-35mm f/2.8 IF ED £1,499.00
AF-D 16mm f/2.8D Fisheye £625.00	AF-S 85mm f/1.8G £369.00	AF-S 17-55mm f/2.8G IF-ED £1,049.00
AF-D 20mm f/2.8 £463.00	AF-S 85mm f/1.4G £1,179.00	AF-S 18-35mm f/3.5-4.5 G ED See web
AF-D 24mm f/2.8D £369.00	AF-S 105mm f/2.8G VR IF-ED £619.00	AF-S DX 18-55 f/3.5-5.6G II £127.00
AF-S 24mm f/1.4G ED £1,469.00	PC-E 85mm f/2.8D ED £1,299.00	AF-S 18-105mm f/3.5-5.6G VR £234.00
PC-E 24mm f/3.5D ED £1,465.00	AF-DC 105mm f/2 Nikkor £799.00	AF-S 18-200mm ED DX VR II £599.00
AF-D 28mm f/2.8 £245.00	AF-D 180mm f/2.8 IF ED £689.00	AF-S 18-300mm ED VR DX £679.00
AF-S 28mm f/1.8G £1,299.00	AF-D 200mm f/4D IF ED £1,179.00	AF-S 24-70mm f/2.8 ED £1,235.00
AF-S 35mm f/1.4G £1,299.00	AF-S 200mm f/2G ED VR II £4,099.00	AF-D 24-85mm f/2.8-4 £549.00
35mm f2 AF Nikkor D £259.00	AF-S 300mm f/2.8G ED VR II £4,045.00	AF-S 24-85mm f/3.5-4.5 ED VR £429.00
35mm f/1.8 AF-S DX £155.00	AF-S 300mm f/4 D IF-ED £1,029.00	AF-S 24-120mm f/4G ED VR £799.00
AF-S 40mm f/2.8G ED Micro £185.00	AF-S 400mm f/2.8G ED VR £6,589.00	AF-S 28-300mm ED VR £659.00
PC-E 45mm f/2.8D ED £1,393.00	AF-S 500mm f/4G ED VR £5,849.00	AF-S 55-200mm f/4-5.6G £199.00
AF 50mm f/1.4D £244.00	AF-S 600mm f/4G ED VR £7,069.00	AF-S 55-200mm f/4-5.6 VR £241.00
AF-S 50mm f/1.4G £289.00	AF-S 800mm f/5.6 FL ED VR See web	AF-S DX 55-300mm VR £275.00
AF-D 50mm f/1.8 £109.00	AF-S 10-24mm f/3.5-4.5G DX £639.00	AF-S 70-200mm f/2.8 VR II £1,619.00
AF-S 50mm f/1.8G £155.00	AF-S DX 12-24mm f/4 G IF-ED £839.00	AF-S 70-200mm f/4.0 VR £999.00
AF-S 58mm f/1.4G New See Web	AF-S 14-24mm f/2.8G ED £1,315.00	AF-S 70-300mm IF ED VR £439.00
AF-S 60mm f/2.8G Micro ED £404.00	AF-S 16-35mm f/4G ED VR £829.00	AF-D 80-400mm ED VR £949.00

For the Nikon 1 range of cameras and lenses, including the new **AW1** and **NIKKOR AW 10mm f/2.8** visit us in store, or see our website

a7 **SONY**

24.3 MEGA PIXELS **3.0" Screen** **FULL FRAME CMOS** **1080p FULL HD** **SD card** **WiFi**

NEW!

For even greater heights of creative expression, consider the new Sony a7R with its full-frame 36.4 effective megapixel sensor and no optical low-pass filter

Sony a3000

20.1 MEGA PIXELS **2.5 FPS** **NEW!**

In stock from **£239.00!**

See website for full details

See the range of Sony E-mount lenses available on our website

Sony NEX-5T

16.1 MEGA PIXELS **WiFi** **SPECIAL SALE PRICE**

In stock from **£479.00!**

Available in black or white

Add the Sony E-series 50mm f/1.8 OSS for only **£234** with the Sony NEX-5T

Sony NEX-7

24.3 MEGA PIXELS **10 FPS** **SPECIAL PRICE!**

NEX-7 body + 18-55mm
See Web **£699.00***

Add a SanDisk 16GB Ultra SDHC card for only **£12.99** with the Sony NEX-7

Sony Alpha a99

Uncompromising quality, crafted for professionals

Purchase the a99 before 22.01.14 and receive **£500 off** selected Sony Zeiss lenses

See web for details

OM-D **E-M1** **OLYMPUS**

16.3 MEGA PIXELS **3.0" Screen** **WiFi** **1080p FULL HD** **SD card** **NEW!**

SEE WEBSITE FOR ACCESSORY CASHBACK!

Limited numbers now in stock!

Visit us in store & try out the Olympus OM-D E-M1 for yourself. Alternatively, visit our website for full details.

Olympus OM-D E-M5

16.1 MEGA PIXELS **9 FPS**

Body Only + 12-50mm
£749.00 **£899.00**

Claim a **FREE 45mm f/1.8 lens** worth **£279.99** from Olympus. See web

Olympus PEN E-PL5

16.1 MEGA PIXELS

+14-42mm II Twin lens kit
£449.00 **£589.00**

Add a VF-4 digital viewfinder for only **£239** with the PEN E-PL5

Olympus PEN E-PM2

16.1 MEGA PIXELS **12 ART FILTERS**

+14-42mm II Twin lens kit
£379.00 **£489.00**

Add an Olympus CS-38B black leather bottom case for only **£54**

Olympus PEN E-P5

16.1 MEGA PIXELS **WiFi** **NEW & IN STOCK**

Body Only + 14-42mm
£849.00 **£969.00**

Add an Olympus BLN-1 spare battery for only **£54** with the PEN E-P5

Visit www.ParkCameras.com/AP for even more Olympus!

LUMIX GX7 **Panasonic**

16.0 MEGA PIXELS **3.0" Screen** **WiFi** **1080p FULL HD** **SD card** **NEW!**

NOW IN STOCK!!

Visit us in store & try out the Panasonic GX7 for yourself. Alternatively, see website & watch our video.

Panasonic LUMIX GF6

16.0 MEGA PIXELS **WiFi** **£30 Cashback**

+ 14-42mm Twin lens kit
£339.00 **£529.00**

£30 cashback available if bought between 09.09.13 & 19.01.14. See web

Panasonic LUMIX G6

16.0 MEGA PIXELS **WiFi** **Up to £100 Cashback**

Body Only + 14-42mm
£449.00 **£529.00**

Up to £100 cashback available if bought between 09.09.13 & 19.01.14. See web

Panasonic LUMIX GH3

16.2 MEGA PIXELS **WiFi** **FREE BATT GRIP!**

Body Only + 14-140mm
£829.00 **£1,249.00**

*FREE Battery Grip available if bought between 09.09.13 & 19.01.14. See web

Visit us in store and try out the range of cameras & lenses!

GoPro Hero 3+: Black Edition

Be a **HERO**.

Introducing the smallest, lightest, most powerful GoPro yet.

- Smallest, lightest GoPro yet
- Professional video quality
- Powerful photo capture
- Sharper images, less distortion

In stock at only £359.00

See website for full details

Add an SP Storage case for only **£14.99!**

Olympus 12-40mm

f/2.8 Pro

- Constant aperture of f/2.8
- Best edge-to-corner sharpness

NEW!

NOW IN STOCK!!

See website for full details

Add a Hoya 62mm Pro 1-D UV filter for only **£31** with the Olympus 12-40mm

Olympus CS-42SF

Soft camera case

- Suitable for OM-D E-M1
- Water-resistant nylon

NEW!

Our Price £64.99

See website for full details

Not the case for you? Visit us in store or online for a wide range of cases

OLYMPUS LENSES

8mm f/3.5 ED Fisheye **£714.99**

25mm f/2.8 Pancake Lens **£208.99**

35mm f/3.5 Macro **£199.99**

50mm f/2.0 ED Macro **£569.00**

150mm f/2.0 ED **£1,999.00**

300mm f/2.8 ED **£5,799.00**

7-14mm f/4.0 **£1,449.00**

9-18mm f/4.0-5.6 4/3 **£479.00**

11-22mm f/2.8-3.5 **£699.00**

12-60mm f/2.8-4.0 ED SWD **£899.00**

14-42mm f3.5-5.6 ED Mk II **£216.99**

14-35mm f/2.0 ED SWD **£1,799.00**

14-54mm f/2.8-3.5 II **£549.00**

18-180mm f/3.5-6.3 **£419.00**

35-100mm f/2.0 **£1,999.00**

40-150mm f/4.0-5.6 ED MKII **£229.00**

50-200mm f/2.8-3.5 ED SWD **£979.00**

70-300mm f/4.0-5.6 ED **£329.00**

90-250mm f/2.8 **£4,699.00**

For even more Olympus lenses at **LOW PRICES**, visit our website

Panasonic 20mm

f/1.7 II

- Compact, light Pancake Lens
- Sophisticated Metal Finish

NEW!

In stock from £299.00!

See website for full details

Add a Hoya 62mm Pro 1-D UV filter for only **£31** with the Olympus 12-40mm

Panasonic LUMIX GM1

16.0 MEGA PIXELS **WiFi** **NEW!**

In stock from £629.00!

See website for full details

Add Adobe Photoshop Lightroom 5 for only **£79** with the DMC-GM1

Visit our website - updated daily
www.ParkCameras.com/AP
 or e-mail us for sales advice using
sales@parkcameras.com

Phone one of our knowledgeable sales advisors
Monday - Saturday (9:00am - 5:30pm) or Sunday (11:00am - 4:30pm)

01444 23 70 60



BINOCULARS

SCOPES

FLASHGUNS
& LIGHTING

ACCESSORIES

TRAINING

SIGMA

Sigma is a world leader in the optical field with top quality lenses available in Sigma, Canon, Nikon, Pentax, Sony and Four Thirds fits. See below to find a lens for you - at LOW PARK CAMERAS PRICES!!

Why not take a visit to our stores in **LONDON** or **WEST SUSSEX**, bring your own DSLR, and test out a Sigma lens!

Sigma 35mm
f/1.4 DG HSM

Available in Canon, Nikon, Pentax, Sony & Sigma fits

Our Price £669.00
See website for full details

Add a Sigma 67mm DG MC UV filter for **only £39** with this lens

Sigma 18-35mm
f/1.8 DC HSM

Available in Canon, Nikon, Pentax, Sony & Sigma fits

Our Price £649.00
See website for full details

Add a Sigma 72mm DG MC UV filter for **only £29** with this lens

Sigma 24-105mm
f/4.0 DG OS HSM F

Available in Canon, Nikon, Sony & Sigma fits

NEW & COMING SOON!
See website for full details

Add a Sigma 82mm DG MC UV filter for **only £59** with this lens

Sigma 19mm
f/2.8 DN | A

Available in Micro 4/3 and Sony E-Mount

Our Price £189.00
See website for full details

Add a Sigma 46mm DG MC UV filter for **only £23** with this lens

Sigma 30mm
f/2.8 DN | A

Available in Micro 4/3 and Sony E-Mount

Our Price £189.00
See website for full details

Add a Sigma 46mm DG MC UV filter for **only £23** with this lens

Sigma 60mm
f/2.8 DN | A

Available in Micro 4/3 and Sony E-Mount

Our Price £189.00
See website for full details

Add a Sigma 46mm DG MC UV filter for **only £23** with this lens

Sigma 120-300mm
f/2.8 DG OS HSM | S

Available in Canon, Nikon, & Sigma fits

Our Price £2,799.00
See website for full details

Add a Sigma 105mm DG MC UV filter for **only £119** with this lens

Sigma 150-500mm
f/5.0-6.3 APO DG OS HSM

Available in Canon, Nikon, Pentax, Sony & Sigma fits

Our Price £749.00
See website for full details

FREE Sigma 86mm DG MC UV filter when bought with this lens

Sigma USB Dock
Update lens firmware

Available in Canon, Nikon, & Sigma fits

Our Price £39.99
See website for full details

Designed for use with the Contemporary, Art and Sports lenses

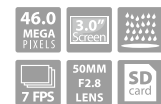
Sigma SD1 Merrill



Body Only **£799.00** + 17-50 OS **£999.99**

Add a Sandisk 16GB Extreme Pro C/F card for **only £79** with the Sigma SD1

Sigma DP3 Merrill



DP3 Merrill **£649.99** + Lens Hood **£668.99**

Add a Sandisk 16GB Extreme Pro SD card for **only £37** with the Sigma DP3

For Sigma Filters, Flashguns, Grips and other accessories, visit us instore or online

Samsung NX30
+ 18-55mm



NEW AND COMING SOON!
See website for full details

See our website for the **NEW** Samsung 16-50mm f/3.5-5.6 Power Zoom and Samsung 16-50mm f/2-2.8 S ED OIS lenses

Samsung Galaxy Camera 2



NEW & COMING SOON!
See website for full details

Add a Fujifilm 16GB Micro SD card for **only £10** with the Galaxy Camera 2

Samsung NX300
+ 20-50mm



Our Price £499.00
See website for full details

Add an Acme Made Union Kit Messenger bag for **only £13.99**

Samsung GALAXY NX
+ 18-55mm



Our Price £1,249.00
See website for full details

Comes supplied with **FREE** Adobe Lightroom 5.0!

Samsung NX1000
+ 20-50mm



Our Price £239.00
See website for full details

Add Adobe Photoshop Elements 12 for **only £49** with the NX1000

Fujifilm X-A1



In stock from £419.00!
See website for full details

X-A1 available in **Black, Blue or Red**. Add the Fujifilm 50-230mm for **£379**

Fujifilm X-E1



Body Only **£549.00** + 18-55mm **£819.00**

Add a Fujifilm HG-XE1 hand grip for **only £69** with the Fujifilm X-E1

Fujifilm X-Pro 1 + 18mm



In stock for £899.00!
See website for full details

Purchase before 31.01.14 & claim a **FREE 27mm, 35mm or 60mm lens!**

RICOH K-3
imagine. change.

23.3 MEGA PIXELS, 3.2" SCREEN, 1080p FULL HD, 8.3 FPS, SD card

Limited numbers in stock from only £1,099.00

See instore or online for full details

Pentax K-500



Body Only **£319.00** + 18-55 VR **£349.00**

Add a Pentax O-RC1 remote control for **only £23** with the Pentax K-500

Pentax K-50



Body Only **£499.00** + 18-55 VR **£549.00**

*Price includes £40 cashback on the body & £50 cashback on the kit.

Pentax K-5 II



Body Only **£699.00** + 18-55 WR **£749.00**

Want to try before you buy? Call us on 01444 23 70 60 for details.

Ricoh GR



In stock at only £559.00!
See website for full details

Add a Ricoh GC-5 leather case for **only £29** with the Ricoh GR

PENTAX LENSES

10-17mm f/3.5-4.5 DA ED IF **£399.00**
 12-24mm f/4 DA ED AL (IF) **£749.00**
 16-50mm f/2.8 DA* ED AL **£899.00**
 17-70mm f/4 DA AL IF SDM **£529.00**
 18-55mm f/3.5-5.6 DA WR **£159.00**
 18-135mm f/3.5-5.6 DA WR **£499.00**
 18-270mm f3.5-6.3 ED SDM **£599.00**
 50-135mm f/2.8 ED IF DA* **£999.00**
 50-200mm f/4-5.6 ED WR **£199.00**
 55-300mm f/4.0-5.8 **£279.00**
 60-250mm f4.0 ED (IF) **£1,249.00**

For even more Pentax lenses at **LOW PRICES**, visit our website

PENTAX Q LENSES

03 Fish Eye 160 Degree **£129.00**
 04 Toy Wide Lens 35mm **£129.00**
 02 Std. Zoom 27.5-83mm **£249.00**
 06 Telephoto 15-45mm **£249.00**

Tamron 10-24mm
f/3.5-4.5 Di II LD Asph

Available in Canon, Nikon, Pentax & Sony fits

Our Price £369.00
See website for full details

Add a Hoya 77mm UV(C) Digital HMC filter for **only £25** with this lens

Tamron 18-270mm
f/3.5-6.3 Di II VC PZD

Available in Canon, Nikon, & Sony fits

Sale Price £329.00*
See website for full details

Add a Hoya 62mm UV(C) Digital HMC filter for **only £17** with this lens

Tamron 70-300mm
f/4.5-5.6 Di LD Macro 1:2

Available in Canon, Nikon, Pentax & Sony fits

Special Price £99.00*
See website for full details

Add a Hoya 62mm UV(C) Digital HMC filter for **only £17** with this lens

Pentax Q10 + 5-15mm lens



In stock at only £249.00!
See website for full details

Also available in **100 colours!** Visit our website for details

Pentax Q7 + 5-15mm lens



NEW & NOW STOCK!
See website for full details

Add a Pentax O-VF1 external viewfinder for **only £149** with the Q7

Sign-up to our newsletter

Sign-up to our weekly newsletter to get exclusive promotions, bespoke offers and information on the latest products





wex

photographic
warehouse express

Voted Best Online Retailer 2002-2013
Best Specialist Retailer 2010-2013
Good Service Award Winner 2008-2013

PROFESSIONAL Dealer



NEW! Nikon 1: AW 1
From **£749**

NEW! Nikon 1 AW1 + 11-27.5mm Silver, White or Black **£749**
NEW! Nikon 1 AW1 + 11-27.5mm + 10mm Black **£949**
V2 + 10-30mm Lens **£579 Inc £80 Cashback***
Price you pay today £659
V2 + 10-30mm + 30-110mm **£719 Inc £80 Cashback***
Price you pay today £799



D3200 Body £317

D3200 + 18-55mm f3.5-5.6 G AF-S DX VR **£325 Inc Cashback***
Price you pay today £355
D3200 + 18-55mm VR + 55-300mm **£559.05 Inc £70 Cashback***
Price you pay today £629.05



D5200 Body From £508

£458 Inc Cashback*
Price you pay today £508
D5200 + 18-55mm f3.5-5.6 G AF-S DX VR **£489 Inc Cashback***
Price you pay today £539



NEW! D5300 From £689

D5300 Body **£689**
D5300 + 24-85mm lens **£739**



D4 Body £4225



D7000 Body £579

D7000 + 18-105mm VR **£635 Inc Cashback***
Price you pay today £705
D7000 + 18-105mm VR + 70-300mm **£1034 Inc £110 Cashback***
Price you pay today £1144

CUSTOMER REVIEW: D7000 Body
★★★★★ 'great all round camera'
Teddy - Nottinghamshire



D7100 From £839

D7100 Body **£739 Inc Cashback***
Price you pay today £839
D7100 + 18-105mm VR **£839 Inc Cashback***
Price you pay today £939

CUSTOMER REVIEW: D7100 Body
★★★★★ D7100 good lightweight camera
Sammydo - Ulster



NEW! D610 From £1499

NEW! D610 Body £1499
NEW! D610 + 24-85mm lens £1899



D800 Body £1962

D800 Body **£1802 Inc Cashback***
Price you pay today £1962
D800E Body **£2349**

Nikon Cashback* ends 26.01.14

★★★★★ CUSTOMER PRODUCT REVIEWS ★★★★★
There are currently over 7000 product reviews on our site - visit us today to read what our customers think of the products we sell!

SONY



NEW! A7R Body £1699

NEW! A7R Body £1699
NEW! A7 Body £1299
NEW! A7 + 28-70mm £1549
RECOMMENDED LENSES:
Sony FE 55mm F1.8 ZA Carl Zeiss Sonnar T* **£929**
Sony FE 35mm F2.8 ZA Carl Zeiss Sonnar T* **£749**



NEX-6 Body £529

NEX-6 + 16-50mm PZ **£559**
NEX-6 + 16-50mm PZ + 55-210mm **£779**
NEX-3N + 16-50mm PZ **£299**
NEX-7 Body **£695**
NEX-7 + 18-55mm Black **£775**



A99 Body £1999

A99 Body Black **£1999**
A77 **From £729**
A58 + 18-55mm **£379**
A58 + 18-55mm + 55-200mm **£519**
RECOMMENDED LENSES:
Sony 50mm f1.4 **£305**
Sony 16-50mm f2.8 DT SSM **£479**

Panasonic



NEW! GM1 + 12-32mm £629

G6 Cashback* Offers:
G6 + 14-42mm **£449 Inc £50 Cashback***
Price you pay today £499
G6 + 14-140mm **£549 Inc £100 Cashback***
Price you pay today £649
Panasonic cashback ends 19.01.14



NEW! GX7 Body £719

NEW! GX7 + 14-42mm £829
NEW! GX7 + 20mm £869
RECOMMENDED LENSES:
12-35mm f2.8 Vario Power OIS **£849**
NEW! 14-140mm f3.5-5.6 OIS £549

OLYMPUS



NEW! OM-D E-M1 From £1299

OM-D E-M1 Body **£1299**
OM-D E-M1 + 12-50mm **£1499**
OM-D E-M1 + 12-40mm **£1949**
OM-D E-M5 Body **£749**
OM-D E-M5 + 12-50mm **£899**
RECOMMENDED LENSES:
Olympus 12mm f2.0 ED **£899**
Olympus 17mm f1.8 **£369**



E-P5 Body £799

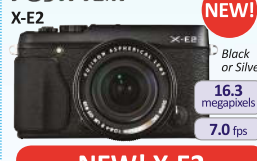
E-P5 + 14-42mm **£899**
E-P5 + 17mm + VF-4 Electronic Viewfinder **£1299**
E-PL5 + 14-42mm **£449**
E-PL5 + 14-42mm + 40-150mm **£649**
E-PM2 + 14-42mm **£389**
E-PM2 + 14-42mm + 40-150mm **£529**



NEW! K-3 From £1088

K-3 Body **£1088**
K-3 + 18-135mm **£1449**
K-5 II + 18-55mm WR **£718**
K-5 II + 18-135mm WR **£999**
K-5 IIs Body **£799**
K-50 **From £519**
K-500 **From £399**

FUJIFILM



NEW! X-E2 From £799

With a 16.3 megapixel APS-C X-Trans sensor the X-E2 delivers lightning fast autofocus and incredible sharpness.
X-E2 Body **£799**
X-E2 + 18-55mm **£1199**
NEW! X-A1 + 16-50mm Red, Blue or Black £449



X-Pro1 £849

X-Pro1 Body **£849**
X-E1 Body **£599**
X-E1 + 18-55mm **£849**
RECOMMENDED X-MOUNT LENSES:
Fujinon 14mm f2.8 R XF **£699**
Fujinon 18mm f2.0 R **£429**
Fujinon 35mm f1.4 R **£429**
Fujinon 60mm f2.4 R **£465**
Fujinon 18-55mm f2.8-4.0 OIS **£499**

01603 208761

Call us Mon-Fri 8am-7pm

Visit www.wexphotographic.com

Visit our **Norwich Showroom** – open from 10am Daily
Drayton High Road, (opposite ASDA) Norwich. NR6 5DP.

Canon

5D Mark III

22.3 megapixels
6.0 fps
1080p movie mode
Full Frame CMOS sensor



5D Mark III From £2299

5D Mark III Body £2299

5D Mark III + 24-105mm f4 L IS USM £2899

CUSTOMER REVIEW: 5D Mark III +

★★★★★

'Mind blowingly clear photography'

Zielu - Ireland

100% Photography, 0% Finance

Own the iconic Canon EOS 5D Mark III and spread the cost over 12 months - **interest free!**

For more details see the following example purchase:

Model	Price	Deposit	Contract Period	Rate of interest	x11 Monthly Instalments	Final Instalment	Total Payable
EOS 5D Mark III Body	£2299	£0	12 Months	0% Fixed	£191.58	£191.62	£2299
EOS 5D Mark III Body + 24-105mm Lens	£2899	£0	12 Months	0% Fixed	£241.58	£241.62	£2899

With zero fees and **FREE** delivery

For more interest free offers visit: www.wexphotographic.com/InterestFree

No deposit is required and payments will be collected by direct debit in monthly instalments, the first instalment being collected 30 days after shipment of the product. Where a Canon 5D Mark III is added to your basket, the full value of your basket, including any accessories purchases, will be eligible for interest free credit. This is subject to the value of the additional products not exceeding the value of the Canon

5D Mark III. Credit is available to UK residents aged 18 or over and is subject to status. Offer ends 31.01.2014. Further details, including full terms and conditions are available upon request. Wex Photographic is a trading name of Warehouse Express Limited, 13 Frensham Road, Norwich NR3 2BT.

0% APR

(representative) over 12 months

Terms and conditions apply, offer is subject to age and status. Offer ends 31.01.14.

Canon EOS 70D

20.2 megapixels
7.0 fps
1080p movie mode



70D From £867

70D Body £867
70D + 18-55mm f3.5-5.6 IS STM £969
70D + 18-135mm f3.5-5.6 IS STM £1179

CUSTOMER REVIEW: EOS 70D DSLR Body

★★★★★

'...I upgraded to the 70D from a 650D and I have no regrets at all.'

JasonC - Derbyshire

Canon 700D

18.0 megapixels
5.0 fps
1080p movie mode



£50 CASHBACK*

700D From £484

700D Body £434 Inc Cashback*
Price you pay today £484
700D + 18-55mm f3.5-5.6 IS STM £510 Inc Cashback*
Price you pay today £560
700D + 18-135mm f3.5-5.6 IS STM £707 Inc Cashback*
Price you pay today £757
700D + 18-135mm f3.5-5.6 IS STM + 40mm f2.8 STM £839 Inc Cashback*
Price you pay today £889

Canon EOS 1Dx

18.1 megapixels
12.0 fps
Full Frame CMOS sensor



1Dx Body £4845

CUSTOMER REVIEW: EOS 1D X DSLR Body
★★★★★
'...bought this as an upgrade to the 5D Mk 2 and have never looked back.'

Dave - Cornwall

Canon EOS 7D

18.0 megapixels
8.0 fps
1080p movie mode



7D Body £1029

+ 18-135mm f3.5-5.6 IS £1259
+ 15-85mm f3.5-5.6 IS USM £1475
+ 70-300mm f4.0-5.6 L IS USM £2099

Canon EOS 6D

20.2 megapixels
4.5 fps
1080p movie mode
Full Frame CMOS sensor



6D From £1399

6D Body £1399
6D + 24-105mm f4.0 L IS USM £1949

Canon Cashback ends 26.01.14

For our full range of DSLR Accessories including remotes, spare batteries and battery grips visit:
www.wexphotographic.com

Tripods

Manfrotto
Imagine More

NEW!

MT190XPRO3
• 160cm Max Height
• 9cm Min Height

MT190XPRO3£184.95
MT190XPRO4£199.95
MT190XCPRO3 Carbon Fibre£344.95
MT190XCPRO4 Carbon Fibre£359.95
MT190XPRO3 + 496RC2 Ball Head....£244
MT190XPRO4 + 496RC2 Ball Head....£264.95



GIOTTO

Silk Road YTL8353
• 171cm Max Height
• 19cm Min Height
SILK ROAD - 3D Column:
YTL9353 Aluminium£99
YTL9383 Aluminium£109
YTL8353 Carbon Fibre£209
YTL8354 Carbon Fibre£209
YTL8383 Carbon Fibre£239
YTL8384 Carbon Fibre£239



wexblog

Scan this code with a reader on your Smartphone to read all the latest Camera news, reviews and how-tos



Flashguns & Lighting Accessories

Canon Speedlites:

£40 CASHBACK*
430EX II £169 Inc £40 Cashback*
You pay £209

600EX-RT £469

MR-14EX £469

MT-24EX £749.99

SB700 £229

£60 CASHBACK*
SB910 £279 Inc £60 Cashback*
You pay £339

R1 Close-Up £415

R1C1 £559

HVL-F43M £275

HVL-F60AM £459

FL-300R £129

FL-600R £299

AF 540FGZ £339

AF 360FGZ £199

Macro flash:

24 AF-1 £59.99

44 AF-1 £139.99

52 AF-1 £199.99

58 AF-2 £289

15 MS-1 £295.99

EF 610 DG ST £109.99

EF 610 DG Super £159.99

EM-140 DG Macro Flash From £314.99

Di622 II £114.99
Di700 £159
Di866 Mark II £199

PocketWizard

MiniTT1 £149
FlexTT5 £149

Plus III Set £229

PlusX Set £119.99

Sand Bag £9.99

3m Background Support £99

Light Stands From £8.99

Softlite Reflector Kits Inc Honeycomb & Diffuser:
42cm £49
55cm £69
70cm £129

FlashBender From £23.99

Folding Softbox From £54.99

Reflector Bracket £24.99

Westcott

Micro Apollo £25.99

Collapsible Umbrella Flash Kit £65

Ezybox Softbox £44.99

Ezybox Hotshoe From £89.99

EzyBalance Grey £19.99

Background Support £124.99

TriFlip Kits From £69.99

Urban Collapsible £165

Reflectors:
30cm £12.50
50cm £22.99
75cm £34.99
95cm £59
120cm £74.99

Tilthead £17.99

Terms and Conditions
All prices incl. VAT at 20%. Prices correct at time of going to press. FREE Delivery** available on orders over £150 (based on a 4 day delivery service). For orders under £150 the charge is £2.99** (based on a 4 day delivery service). For Next Working Day Delivery our charges are £4.99**. Saturday deliveries are charged at a rate of £7.50**. (**Deliveries of very heavy items, or to some European countries, N.I., remote areas of Scotland & Ch. Isles may be subject to extra charges) E. & O.E. Prices subject to change. Goods subject to availability. Live Chat operates between 8am-7pm Mon-Fri and may not be available during peak periods. Wex Photographic is a trading name of Warehouse Express Limited. ©Warehouse Express 2014.
*CASHBACKS Are redeemed via product registration with the manufacturer. Please refer to our website for details.

Wex Showroom – Visit us today
• Touch, Try and Buy latest Cameras & Accessories
• Over 13,000 products to choose from
• Award winning specialists!
Mon-Sat 10am-6pm, Sun 10am-4pm
Unit B, Frenbury Estate, Norwich. NR6 5DP.

You can follow us on Twitter, Facebook and Google+ to keep up-to-date with all the latest offers, reviews and news!



Digital SLR Lenses

CANON LENSES

EF 20mm f2.8 USM	E409
EF 24mm f1.8 II USM	E1359
EF 24mm f2.8 II USM	E458
EF 24mm f3.5 L II	E208
EF 28mm f1.8 USM	E369
EF 35mm f1.4 L USM	E1158
EF 50mm f1.4 USM	E208
EF 55mm f2.0 USM	E509
EF 40mm f2.8 STM	E142

Canon

Price you pay today	£409
TS-E 45mm f2.8	£1359
EF 100mm f2.8 L USM	£458
EF 50mm f1.4 USM	£1699
EF 50mm f2.8 USM Macro	£369
2 Inc £25 Cashback*	£1158
	£208
	£509

E325 Inc £40 Cashback*

Price you pay today E365

MP-E 65mm f2.8 1-5x Macro	E853
EF 85mm f1.8 USM	E298
TS-E 50mm f2.8	E1124
EF 100mm f2.8 USM Macro	E429
EF 135mm f2.0 L USM Macro	E748
EF 135mm f2.0 L USM II	E895
EF 180mm f3.5 L USM Macro	E1273
EF 200mm f2.8 L IS USM II	E649
EF 300mm f2.8 L IS USM II	E5329
EF 300mm f4.0 L IS USM II	E1139
EF 500mm f5.6 L IS USM II	E1128
EF 500mm f4.0 L IS USM II	E7765
EF 8-15mm f4.0 L IS USM Fisheye	E1099
EF 10-22mm f3.5-5.6 L USM	E1189
EF 15-85mm f3.5-5.6 L USM	E1189
EF 16-35mm f2.8 L IS USM II	E1218
EF 17-40mm f4.0 L IS USM II	E1218
EF 17-55mm f2.8 L IS USM	E642
EF 17-85mm f4.0-5.6 L IS USM	E344
EF 18-135mm f3.5-5.6 L IS STM	E1189

E325 Inc £40 Cashback*

Price you pay today E365

E325 Inc £40 Cashback*

Price you pay today E365

E325 Inc £40 Cashback*

Price you pay today E365

E325 Inc £40 Cashback*

Price you pay today E365

E325 Inc £40 Cashback*

Price you pay today E365

E325 Inc £40 Cashback*

Price you pay today E365

E325 Inc £40 Cashback*

Price you pay today E365

E325 Inc £40 Cashback*

Price you pay today E365

E325 Inc £40 Cashback*

Price you pay today E365

E325 Inc £40 Cashback*

Price you pay today E365

E325 Inc £40 Cashback*

Price you pay today E365

E325 Inc £40 Cashback*

Price you pay today E365

E325 Inc £40 Cashback*

Price you pay today E365

E325 Inc £40 Cashback*

Price you pay today E365

E325 Inc £40 Cashback*

Price you pay today E365

E325 Inc £40 Cashback*

Price you pay today E365

E325 Inc £40 Cashback*

Price you pay today E365

E325 Inc £40 Cashback*

Price you pay today E365

E325 Inc £40 Cashback*

Price you pay today E365

E325 Inc £40 Cashback*

Price you pay today E365

E325 Inc £40 Cashback*

Price you pay today E365

E325 Inc £40 Cashback*

Price you pay today E365

E325 Inc £40 Cashback*

Price you pay today E365

E325 Inc £40 Cashback*

Price you pay today E365

E325 Inc £40 Cashback*

Price you pay today E365

E325 Inc £40 Cashback*

Price you pay today E365

E325 Inc £40 Cashback*

Price you pay today E365

E325 Inc £40 Cashback*

Price you pay today E365

E325 Inc £40 Cashback*

Price you pay today E365

E325 Inc £40 Cashback*

Price you pay today E365

E325 Inc £40 Cashback*

Price you pay today E365

E325 Inc £40 Cashback*

Price you pay today E365

E325 Inc £40 Cashback*

Price you pay today E365

E325 Inc £40 Cashback*

Price you pay today E365

E325 Inc £40 Cashback*

Price you pay today E365

E325 Inc £40 Cashback*

Price you pay today E365

E325 Inc £40 Cashback*

Price you pay today E365

E325 Inc £40 Cashback*

Price you pay today E365

E325 Inc £40 Cashback*

Price you pay today E365

EF-18-200mm f3.5-5.6 IS

E378 Inc £40 Cashback*

Price you pay today E418

E378 Inc £40 Cashback*

Price you pay today E418

E378 Inc £40 Cashback*

Price you pay today E418

E378 Inc £40 Cashback*

Price you pay today E418

E378 Inc £40 Cashback*

Price you pay today E418

E378 Inc £40 Cashback*

Price you pay today E418

E378 Inc £40 Cashback*

Price you pay today E418

E378 Inc £40 Cashback*

Price you pay today E418

E378 Inc £40 Cashback*

Price you pay today E418

E378 Inc £40 Cashback*

Price you pay today E418

E378 Inc £40 Cashback*

Price you pay today E418

E378 Inc £40 Cashback*

Price you pay today E418

E378 Inc £40 Cashback*

Price you pay today E418

E378 Inc £40 Cashback*

Price you pay today E418

E378 Inc £40 Cashback*

Price you pay today E418

E378 Inc £40 Cashback*

Price you pay today E418

E378 Inc £40 Cashback*

Price you pay today E418

E378 Inc £40 Cashback*

Price you pay today E418

E378 Inc £40 Cashback*

Price you pay today E418

E378 Inc £40 Cashback*

Price you pay today E418

E378 Inc £40 Cashback*

Price you pay today E418

E378 Inc £40 Cashback*

Price you pay today E418

E378 Inc £40 Cashback*

Price you pay today E418

E378 Inc £40 Cashback*

Price you pay today E418

E378 Inc £40 Cashback*

Price you pay today E418

E378 Inc £40 Cashback*

Price you pay today E418

E378 Inc £40 Cashback*

Price you pay today E418

E378 Inc £40 Cashback*

Price you pay today E418

E378 Inc £40 Cashback*

Price you pay today E418

E378 Inc £40 Cashback*

Price you pay today E418

E378 Inc £40 Cashback*

Price you pay today E418

E378 Inc £40 Cashback*

Price you pay today E418

E378 Inc £40 Cashback*

Price you pay today E418

E378 Inc £40 Cashback*

Price you pay today E418

E378 Inc £40 Cashback*

Price you pay today E418

E378 Inc £40 Cashback*

Price you pay today E418

E378 Inc £40 Cashback*

Price you pay today E418

E378 Inc £40 Cashback*

Price you pay today E418

E378 Inc £40 Cashback*

Price you pay today E418

E378 Inc £40 Cashback*

Price you pay today E418

E378 Inc £40 Cashback*

Price you pay today E418

E378 Inc £40 Cashback*

Price you pay today E418

E378 Inc £40 Cashback*

Price you pay today E418

E378 Inc £40 Cashback*

Price you pay today E418

E378 Inc £40 Cashback*

Price you pay today E418

E378 Inc £40 Cashback*

Price you pay today E418

10-24mm f3.5-5.6 G AF-S DX

E639

Price you pay today E639

E639 Inc £50 Cashback*

Price you pay today E639

E639 Inc £50 Cashback*

Price you pay today E639

E639 Inc £50 Cashback*

Price you pay today E639

E639 Inc £50 Cashback*

Price you pay today E639

E639 Inc £50 Cashback*

Price you pay today E639

E639 Inc £50 Cashback*

Price you pay today E639

E639 Inc £50 Cashback*

Price you pay today E639

E639 Inc £50 Cashback*

Price you pay today E639

E639 Inc £50 Cashback*

Price you pay today E639

E639 Inc £50 Cashback*

Price you pay today E639

E639 Inc £50 Cashback*

Price you pay today E639

E639 Inc £50 Cashback*

Price you pay today E639

E639 Inc £50 Cashback*

Price you pay today E639

E639 Inc £50 Cashback*

Price you pay today E639

E639 Inc £50 Cashback*

Price you pay today E639

E639 Inc £50 Cashback*

Price you pay today E639

E639 Inc £50 Cashback*

Price you pay today E639

E639 Inc £50 Cashback*

Price you pay today E639

E639 Inc £50 Cashback*

Price you pay today E639

E639 Inc £50 Cashback*

Price you pay today E639

E639 Inc £50 Cashback*

Price you pay today E639

E639 Inc £50 Cashback*

Price you pay today E639

E639 Inc £50 Cashback*

Price you pay today E639

E639 Inc £50 Cashback*

Price you pay today E639

E639 Inc £50 Cashback*

Canon PROFESSIONAL DEALER "ALL UK STOCK"

L Series Lens Offer £150 OFF ANY NEW CANON L SERIES LENS WHEN BOUGHT WITH A NEW 5DIII BODY OR 6D BODY - OFFER ENDS 31.3.14

12 Months 0% Finance on 5D III cameras + 6D cameras - While Stocks Last

EOS1DX 0% Finance Offer	£4,849	EOS 6D Body + FREE GRIP	£1,349	70-200mm f4 IS	£979	24mm f2.8 IS USM	£458
5D MKIII body + Free GRIP	£2,299	EOS 6D + 24-105L IS + Grip	£1,929	70-200mm f2.8 IS II	£1,979	300mm f4 IS	£1,149
5D III + 24-105 f4 IS + Grip	£2,879	EOS 6D + 24-70 f4 IS + Grip	£2,149	70-200mm f2.8	£1,029	300mm f2.8 IS II	£4,999
5D MKIII + 24-70 II + 70-200 II	£6,170	6D body + 600EX-RT Bundle	£1,724	70-300 f4-5.6 IS	£1,299	400mm f2.8 IS II	£8,895
5D MK III + 24-70 f2.8 MK II	£4,099	EOS 100D 18/55 STM	£539	100-400mm IS	£1,379	400mm f4 DO IS	£5,699
12 Months 0% on 5DIII + 6D	0%	10-22mm EFS	£479	TSE 17mm f4	£1,959	500mm f4 IS II	£7,765
EOS 7D v2 Body	£999	16-35mm f2.8 II	£1,219	TSE 24mm f3.5 II	£1,799	600mm f4 IS II	10,299
EOS 7D + EFS 15-85 IS	£1,759	17-40mm f4	£629	24mm f1.4 II	£1,299	1.4 X or 2 X EXTENDER III	£419
EOS 700D + 18-55mm STM	£610	17-55mm f2.8 EFS	£649	50mm f1.2	£1,249	200 - 400mm f4 IS Extender	10,299
EOS 700D + 18-135mm STM	£799	17-85mm EFS IS	£349	50 f1.4 USM	£295	MR14EX Macrolite	£459
EOS 70D + 18-55mm STM	£999	18-200mm EFS IS	£445	35mm f2 USM	£230	600EX-RT Speedlite	£499
Pixma Pro1	£649	24-70mm f2.8 II	£1,809	85mm f1.2 II	£1,749	Powershot G16	£469
70D Body IN STOCK	£865	8-15mm f4 Fisheye	£1,099	100 f2.8 Macro	£445	Powershot G1X + Free Case	£439
70D + 18-135 IS STM Lens	£1295	70-200mm f4	£529	100mm f2.8 MacroIS	£739	Powershot S120	£399

Nikon PROFESSIONAL Dealer - UK STOCK

£500 Extra Part Exchange Allowance on a Nikon D4 body

D4 D800E D800 D610 D7100 D3200 LENSES FLASHGUNS ACCESSORIES

D4 body	£4,225	24-85 f3.5/4.5 AFS VR	£419
£500 Extra Part Ex on D4		18-300mm G ED VR DX	£689
D4 + 24-70 f2.8G AFS	£5,498	10 - 24mm f3.5-4.5 G AFS DX	£639
D610 + 24-85mm VR	£1,829	16-85mm f3.5-5.6G AFS VR	£449
D610 Body £120 off lens offer	£1,449	16-35mm f4G AFS VR	£849
D800 Body Claim £160	£2,079	18-35 f3.5/4.5 AFS VR	£549
D800 + 24-70 f2.8 Claim £280	£3,328	14-24mm f2.8G AFS	£1,339
D800E Body	£2,349	18 - 200mm f3.5-5.6G DX VR II	£599
D800E + 24 - 70 f2.8G AFS	£3,598	24-70mm f2.8G AFS	£1,249
D800E + 14 - 24 f2.8G AFS	£3,688	24-120mm f4G AFS VR	£829
D7100 Body Claim £100	£839	28 - 300mm G AFS VR	£689
D7100 + 18-105 VR Claim £100	£999	70-200mm f2.8G AFS VR II	£1,629
D7000 + 18-105	£739	70-300mm f4.5-5.6G AFS VR	£429
D7000 Body Claim £70	£579	80-400mm f4.5-5.6 AFS VR	£2,099
D5200 + 18-55 VR	£579	55-300 f4.5-5.6G AFS VR	£279
D5100 + 18-55 VR	£399	10.5mm f2.8G DX	£569
D3200 + 18-55 VR	£369	24mm f1.4G AFS	£1,489
D3100 + 18-55 VR	£299	35mm f1.4G AFS	£1,329
F6 Body	£1,530	35mm f1.8G AFS DX	£155
Df + 50mm f1.8G Set - Silver	£2,749	40mm f2.8 Micro AFS DX	£219
MB-D12 Grip	£289	50mm f1.4G AFS	£285
MB-D14 Grip	£229	50mm f1.8G AFS	£155

28mm f1.8G AFS	£495
85mm f1.4G AFS	£1,169
85mm f1.8G AFS	£379
300mm f4 AFS VR	£1,049
200-400mm f4 AFS VR II	£4,849
200mm f2G AFS VR II	£3,899
300mm f2.8G AFS VR II	£4,149
400mm f2.8G AFS VR	£6,499
500mm f4G AFS VR	£5,799
600mm f4G AFS VR	£7,149
800mm f5.6G AFS VR	£15,599
2x TC-20 E III Converter	£365
1.4x II or 1.7x II Converter	£319
PC-E 24mm f3.5 D ED	£1,479
PC-E 45mm f2.8 D ED	£1,419
SB910 Speedlight	£349
SB700 Speedlight	£229
SB-R1 Macro flash	£409
SB-R1C1 Commander kit	£549
SU-800 Commander	£269
105mm f2.8G Micro AFS VR	£629
WT5 Transmitter	£459

HASSELBLAD

2 YEARS 0% Finance on a NEW H5D

H4D-40 Body set	£12,690
H4D-40 + 80mm	£14,567
New H5D-40 body set	£12,995
New H5D-50 body set	£20,195
New H5D-60 Body set	£28,000
New H5D-200 Body set	£32,295
H5D-50 Multi Shot body	£25,895
H4D-40 + 35-90mm	£18,425
Phone to arrange a Demo	
CFV-50 for 500 series	£10,995
28mm f4 HCD Lens	£3,439
35-90mm f4-5.6 HCD Lens	£5,485
50mm f3.5 HC II Lens	£3,162
HTS Tilt+ Shift Adapter	£4,113
80mm f2.8 HC Lens	£1,895
100mm f2.2 HC Lens	£2,740
120mm f4 Macro HC II Lens	£3,690
150mm f3.2 HCN Lens	£2,740
210mm f4 HC Lens	£3,057
300 f4.5 HC Lens	£3,690

BOWENS

the power behind the picture

500C/500C Classic Tx kit	£849	Bowens 200/ 200 Kit	£399
500R/500R Tx Kit	£929	Bowens 400/400 Kit	£529
500Pro/500Pro Tx kit	£1,149	Bowens 400/400 Tx kit	£595
500R / 500R / 500R Tx Kit	£1,449	Bowens 500R Head	£399
2 Year GUARANTEE ON BOWENS		Phone for Accessories	
500R Head	£399	Travel pak - Small	£479
500 Classic Head	£359	Travel Pak - Large	£549
400 Head	£253	Ringlight Converter	£249
200 Head	£219	Fresnel 200 Spot	£520
2 Year Guarantee on Bowens		Pulsar Tx + B/Trigger card	£129
750/750 PRO Tx Kit	£1,320	Pulsar Tx Radio Trigger	£76
1000/1000 PRO Tx Kit	£1,549	Pulsar Rx set	£79

Leica

S Body	£15,995
S Body + 70mm S Lens	£17,995
M body - Phone	£5,100
NEW Leica C	£549
NEW Leica X Vario	£1,995
M Monocrom	£5,750
50mm f0.95 Noctilux - Blk	£7,650
28mm f2 Summicron - Blk	£2,850
35mm f2 Summicron - Blk	£1,999
50mm f1.4 Summilux - Blk	£2,800
50mm f2 Summicron	£1,564
X2 Black or Silver	£1,356
Leica V-Lux 4	£639
D-Lux 6	£529
EVF2 Viewfinder	£380

WE SELL SPORTS OPTICS PHONE

SIGMA Tokina Nikon/Canon fits

SIGMA 10-20mm f4-5.6 EX DC	£369
SIGMA 10-20mm f3.5 EX DC	£399
SIGMA 17-70mm f2.8-4 DC OS	£359
SIGMA 24 - 70 f2.8 EX DG HSM	£599
SIGMA 70-200 f2.8 EX DG OS	£799
SIGMA 120-400mm DG OS	£649
SIGMA 150 - 500mm DG OS	£749
SIGMA 50 - 500mm DG OS Nikon	£949
SIGMA 105 f2.8 DG Macro OS	£859
SIGMA 300 f2.8 EX DG HSM	£2,249
NEW SIGMA 35mm f1.4 DG HSM	£699
Tokina 11 - 16mm f2.8 ATX MK II	£529
Tokina 12-24mm f4 II ATX ProDX	£399
Tokina 100 f2.8 Macro ATX Pro	£369
Tokina 16 - 28mm f2.8 ATX Pro FX	£695

ZEISS ZF.2 for Nikon ZE Canon, ZM Leica

15mm f2.8 ZF2/ZE	£2,150
135mm f2 ZF2/ZE	£1,599
21mm f2.8 ZF2/ZE	£1,380
55mm f1.4 ZF2/ZE	£3,170
28mm f2 ZF2/ZE	£940
35mm f1.4 ZF2/ZE	£1,380
35mm f2 ZF2/ZE	£818
50mm f1.4 ZF2/ZE	£532
85mm f1.4 ZF2/ZE	£940
50mm f2 Makro ZF2/ZE	£940
100mm f2 Makro ZF2/ZE	£1,380
21mm f4.5 Biogon ZM	£859
25mm f2.8 Biogon ZM	£859
28mm f2.8 Biogon ZM	£770
12mm Tuit - Fuji or Sony	£824
32mm Tuit - Fuji or Sony	£554

Manfrotto Tripods & Heads

190 XProB	£110	804 RC2 head	£57
190XProB + 804rc2	£149	808 RC4 head	£108
190 CXPro 4	£195	410 head	£153
190CXPro 4 + 460	£229	MVH500AH	£110
055 CX Pro 3	£259	MVH502AH	£135
055CXPro 4	£275	494 RC2	£46
460 MG head	£65	496 RC2	£57
494 RC2 head	£46	498 RC2	£79
		327 RC2	£146
		468MGR2C	£195
		468 MGR2C	£191
		679B + QR Head	£49



USED EQUIPMENT "Wanted quality photographic kit for Part exchange or Commission Sale"

Leica D-Lux 3 - Case	£195	Fuji XPro 1 Body EX DEMO	£499	Nikkor AF 70-200mm f2.8G VR	£895	Zeiss 100mm Makro Planar ZE	£1095
Leica M (240) Black	£4500	Fuji XPro 1 + 35mm f1.4	£329	Nikkor AF 70-200mm f2.8G VR	£995	Canon EOS 1DS MK II	£1195
Leica X Vario	£1595	FTTS + AF11 Prism + 3 Lenses	£1995	Nikkor AF 300mm f4	£750	Canon EOS 1D MKII Body	£1995
H1 - 150mm HC - 120 back	£2250	Minolta Spotmeter F	£149	Nikkor AF 18-200mm VR II	£450	Canon EOS 1DS MKIII body	£2995
150mm HC Lens	£2500	Ultravid 8x32HD NEW	£1895	Nikkor AF 18-200mm VR	£429	Canon G1X	£295
28mm HCD Lens	£3,995	Ultravid 10x42 HD NEW	£1429	Nikkor AF 18-200mm VR	£429	Canon TSE 17mm f4L	£1595
HCD 35-90mm Lens	£3,495	Ultravid 8x42 HD NEW	£1586	Nikkor AF 17-35mm f2.8G DX	£595	Canon EF 28-300mm L IS USM	£1495
HCD 35-90mm Lens	£3,495	Fuji XE-1 + 35mm f1.4	£895	Nikkor AF 20-35mm f2.8D	£699	Canon EF 70-200mm f4L IS USM	£1629
Hass HM Film Magazine	£225	Fuji XE-1 + 18-55 EX DEMO	£795	Sigma 12-24mm DG HSM Nikon	£349	Sigma 70-200mm f2.8 OS ED	£595
Hasselblad 50mm CF	£150	Nikon D300 - 18-55mm	£350	Tokina 11-16mm f2.8 Nikon	£529	Canon 24-105mm f4L IS USM	£595
Hasselblad A12	£279	Nikon D300 body	£349	Nikon Coolpix A New	£495	Canon EF 50-105mm f4L IS USM	£349
Hasselblad 150mm CF Lens	£229	Nikon D7000 body	£375	Leica X1 Silver	£495	Canon EF 50-105mm f4L IS USM	£349
Fuji X20 Silver	£225	Nikon D800 body	£995	Leica Noctilux 50mm f1 M	£495	Tokina 12-24mm f4 DX Canon	£249
Mamiya 55-110 AF Lens NEW	£495	Micro Nikon 200mm f4 AFD	£250	Leica Elmar M 11625 6 bit	£495	Sigma 180mm f3.5 Apo Macro	£449
Mamiya 645 Pol Back New	£250	Micro Nikon 105mm f2.8G	£99	Leica M (240) Black body	£349	Canon 70-300mm f2.8 L IS USM	£225
Mamiya 645 105 210mm	£179	Nikkor 15mm f3.5 AIS	£1095	Leica Elmar M 11625 6 bit	£495	Canon EF 15-35mm f2.8L II	£850
Mamiya 645 105mm f2.8	£105	Nikkor 35mm f1.4G EX Demo	£495	Leica 24mm f2.8 Elmar M 6 bit	£1295	Canon TSE 24mm f2.8L II	£895
Mamiya 645 210mm f4	£105	Nikkor 105mm f2.8G	£495	Leica 28mm f2.8 Elmar M 6 bit	£1295	Canon EF 1.4X II Extender	£495

PocketWizard

Mini TT1 CE Canon	£149
Flex TT5 CE Canon	£149
1xMini 2xFlex Canon £419	
Mini TT1 CE Nikon	£149
Flex TT5 CE Nikon	£149
1xMini 2xFlex Nikon	£439
NEW 2 x PLUS II £249	
Fuji	
Fuji X100S	£979
Fuji XM-1 kit	£549
Fuji X-E2 + 18-55	£1149



We are a small, family owned and run company, specialising in photographic consumables - and proud winners of a 2013 Good Service Award. We are located in Leamington Spa, in the heart of Warwickshire - if you are passing, please pop into our shop, and meet Cooper - our new office dog!

01926 339977 www.premier-ink.co.uk



PRINTER INK CARTRIDGES

EPSON

COMPATIBLE & ORIGINAL INK

At Premier Ink Supplies, we stock two types of cartridges for Epson printers - **Originals**, which are made by Epson, and **Compatibles**, which are made by a UK company called **Jet Tec**. Using **Jet Tec Compatibles** is a way of saving money, without compromising on the quality of your prints. Here're the results from two independent ink tests that agree...

Digital
PHOTOGRAPHY

Ink Test Winner

★★★★★

"Jet Tec's colours were superb, with single greys and blacks very close to Epson ...so Jet Tec wins!"
- Total Digital Photography Magazine

"What we're looking at here is not only the best choice of ink for the R300 printer, but also the best ink in this group test, period. There's just no getting away from the superb combination of performance and pricing!"
- Computer Upgrade Magazine

Cartridge Code:	Originals:	Jet Tec Compatibles:	Suitable EPSON Printers:
T007 Black	£29.99 16ml	£3.99 20ml, 3 for £10.99	Photo 790, 870, 890, 895, 900, 915, 1290
T008 Colour	£23.99 46ml	£4.99 50ml, 3 for £13.99	Photo 790, 870, 890, 895, 915, 1290
T009 Colour	£29.99 66ml	£4.99 70ml, 3 for £13.99	Photo 900, 1270, 1290
T026 Black	£39.99 16ml	£3.99 20ml, 3 for £10.99	Photo 810, 830, 830u, 925, 935
T027 Colour	£29.99 46ml	£4.99 50ml, 3 for £13.99	
T0341-T0347 Set of 7	£126.99 set of 7	Check Website.	Photo 2100
T0341/8, each	£15.99 17ml	Check Website.	Chameleon Inks
T0342/3/4, each	£18.99 17ml	Check Website.	
T0345/6/7, each	£18.99 17ml	Check Website.	
T0441-T0454 Set of 4	£49.99 set of 4	£14.99, 3 sets for £42.99	C64, C66, C84, C86, CX3600/3650, CX6400, CX6600
T0441 Black	£21.99 13ml	£3.99 21ml, 3 for £13.99	Parasol Inks
T0452/3/4, each	£11.99 8ml	£3.99 21ml, 3 for £10.99	R200, R220, R300, R320, R340
T0481-T0486 Set of 6	£69.99 set of 6	£19.99, 3 sets for £56.99	RX500, RX600, RX620, RX640
T0481/2/3, each	£16.99 13ml	£3.99 21ml, 3 for £10.99	Seahorse Inks
T0484/5/6, each	£16.99 13ml	£3.99 21ml, 3 for £10.99	Photo R800, R1800
T0540-T0549 Set of 8	£109.99 set of 8	£35.99, 3 sets for £99.99	Frog Inks
T0540 Gloss	£8.99 13ml	£3.99 21ml, 3 for £13.99	
T0541/2/3/4, each	£14.99 13ml	£4.99 21ml, 3 for £13.99	Photo R240, R245, RX420, RX425, RX520, RX525
T0547/8/9, each	£14.99 13ml	£4.99 21ml, 3 for £13.99	Duck Inks
T0551-T0554 Set of 4	£34.99 set of 4	£14.99, 3 sets for £42.99	Photo R2400
T0551 Black	£8.99 8ml	£3.99 21ml, 3 for £10.99	Lilly Inks
T0552/3/4, each	£8.99 8ml	£3.99 21ml, 3 for £10.99	
T0591-T0599 Set of 8	£99.99 set of 8	Check Website.	
T0591/2/3, each	£12.99 13ml	Check Website.	
T0594/5/6, each	£12.99 13ml	Check Website.	
T0597/8/9, each	£12.99 13ml	Check Website.	
T0611-T0614 Set of 4	£34.99 set of 4	£14.99, 3 sets for £42.99	
T0611 Black	£8.99 8ml	£4.99 21ml, 3 for £13.99	D68, D88, DX3800/3850, DX4200/4250, DX4800/4850
T0612/3/4, each	£8.99 8ml	£3.99 21ml, 3 for £10.99	Teddy Bear Inks
T0711-T0714 Set of 4	£34.99 set of 4	£14.99, 3 sets for £42.99	S20, S21, SX100/105/110/115/200/205/210/215
T0711 Black	£8.99 7.4ml	£4.99 13ml, 3 for £13.99	SX400/405/415/515, D78/92/120, B40W, BX300
T0712/3/4, each	£8.99 5.5ml	£3.99 13ml, 3 for £10.99	Photo 1400
T0791-T0796 Set of 6	£74.99 set of 6	Check Website.	Owl Inks
T0791/2/3, each	£12.99 10ml	Check Website.	Photo P50, PX650/660/700W/710W/720WD, PX730WD/800FW/810FW/830FW/830FWD
T0794/5/6, each	£12.99 10ml	Check Website.	R265/285/360, RX560/585/685
T0801-T0806 Set of 6	£51.99 set of 6	£19.99, 3 sets for £57.99	Photo R1900
T0801/2/3, each	£8.99 7.4ml	£3.99 13ml, 3 for £10.99	Flamingo Inks
T0804/5/6, each	£8.99 7.4ml	£3.99 13ml, 3 for £10.99	
T0870-T0879 Set of 8	£74.99 set of 8	Check Website.	
T0870 Gloss	£7.99 11.4ml	Check Website.	
T0871/2/3/4, each	£9.99 11.4ml	Check Website.	
T0877/8/9, each	£9.99 11.4ml	Check Website.	
T0961-T0969 Set of 8	£74.99 set of 8	Check Website.	
T0961/2/3/4/5, each	£9.99 11.4ml	Check Website.	
T0966/7/8/9, each	£9.99 11.4ml	Check Website.	
T1281-T1284 Set of 4	£29.99 set of 4	£14.99 set of 4	
T1281 Black	£7.99 5.9ml	£4.99 13ml	
T1282/3/4, each	£7.99 3.5ml	£3.99 10ml	
T1291-T1294 Set of 4	£42.99 set of 4	£16.99 set of 4	
T1291 Black	£10.99 11.2ml	£5.49 16ml	
T1292/3/4, each	£10.99 7ml	£4.49 13ml	
T1571-9, each	£20.99 25.9ml each or £164.99 set of 8		
T1591-9, each	£14.99 17ml each or £107.99 set of 8		
T5591-6, each	£13.99 13ml each or £74.99 set of 6		
T5801-9, each	£41.99 80ml each or £329.99 set of 8		
No.16 Set of 4	£24.99 set of 4	£14.99 set of 4	
No.16 Black	£7.99 5.4ml	£4.99 18ml	
No.16 C/M/Y, each	£5.99 3.1ml	£3.99 13ml	
No.16XL Set of 4	£44.99 set of 4	£14.99 set of 4	
No.16XL Black	£14.99 12.9ml	£4.99 18ml	
No.16XL C/M/Y, each	£11.99 6.5ml	£3.99 13ml	
No.18 Set of 4	£22.99 set of 4	£14.99 set of 4	
No.18 Black	£7.99 5.2ml	£4.99 18ml	
No.18 C/M/Y, each	£5.99 3.3ml	£3.99 13ml	
No.18XL Set of 4	£46.99 set of 4	£14.99 set of 4	
No.18XL Black	£14.99 11.5ml	£4.99 18ml	
No.18XL C/M/Y, each	£11.99 6.6ml	£3.99 13ml	
No.24 Set of 6	£44.99 set of 6		
No.24 B/L/C/L/M, each	£7.99 5.1ml		
No.24 C/M/Y, each	£7.99 4.6ml		
No.24XL Set of 6	£69.99 set of 6		
No.24XL B/L/C/L/M, each	£11.99 9.8ml		
No.24XL C/M/Y, each	£11.99 8.7ml		
No.26 Set of 4 (no PB)	£30.99 set of 4		
No.26 Black	£8.99 6.2ml		
No.26 Photo Black	£7.99 4.7ml		
No.26 C/M/Y, each	£7.99 4.5ml		
No.26XL Set of 4 (no PB)	£54.99 set of 4		
No.26XL Black	£14.99 12.1ml		
No.26XL Photo Black	£13.99 8.7ml		
No.26XL C/M/Y, each	£13.99 9.7ml		

If you cannot find the ink cartridges for your printer, please check our website, or give us a call, and we'll do our best to help. We stock what is probably the UK's largest range of ink cartridges and photo paper, including wide format ink cartridges and roll papers.

Canon

Canon Originals

BCI6 All colours, 13ml, each	£8.99
PGI5 Black 26ml	£12.99
CL18 All colours, 13ml, each	£10.99
CL142 All colours, 13ml, each	£10.99
CL142 Set of 8	£79.99
PGI9 All colours, 14ml, each	£9.99
PGI9 Set of 10	£89.99
PGI29 All colours, 36ml, each	£22.99
PGI29 Set of 12	£269.99
PGI72 All colours, 14ml, each	£10.99
PGI72 Set of 10	£99.99
PGI520 Black 19ml	£10.99
CL1521 B/C/M/Y/GY 9ml	£9.99
PGI520/CL1521 Set of 5	£46.99
PGI525 Black 19ml	£10.99
CL1526 B/C/M/Y/GY 9ml	£9.99
PGI525/CL1526 Set of 5	£46.99
PGI550 Black 15ml	£10.99
CL1551 B/C/M/Y/GY 7ml	£8.99
PGI550/CL1551 Set of 5	£42.99
PG40 Black 16ml	£14.99
PG50 Black 22ml	£21.99
PG510 Black 9ml	£11.99
PG512 Black 15ml	£16.99
PG540XL Black 21ml	£17.99
PG545XL Black 15ml	£16.99
CL141 Colour 12ml	£18.99
CL151 Colour 21ml	£25.99
CL151 Colour 9ml	£15.99
CL1513 Colour 13ml	£20.99
CL1541XL Colour 15ml	£19.99
CL1546XL Colour 13ml	£18.99

Canon Compatibles

BCI6 All colours, 15ml, each	£2.99
PGI5 Black 29ml	£4.99
CL18 B/C/M/Y/PC/PM 15ml	£3.99
PGI520 Black 19ml	£4.99
CL1521 B/C/M/Y/GY 9ml	£3.99
PGI525 Black 19ml	£4.99
CL1526 B/C/M/Y/GY 9ml	£3.99
PGI550XL Black 25ml	£4.99
CL1551XL B/C/M/Y/GY 12ml	£3.99
PG40 Black 28ml	£13.99
PG50 Black 28ml	£12.99
PG510 Black 11.5ml	£13.99
PG512 Black 18ml	£14.99
PG540XL Black 21ml	£13.99
CL151 Colour 16ml	£16.99
CL151 Colour 24ml	£14.99
CL1512 Colour 11.5ml	£15.99
CL1513 Colour 15ml	£16.99
CL1541XL Colour 15ml	£15.99

Many more in stock!

HP

HP Originals

No.38 All Colours 27ml each	£26.99
No.300 Black 4ml	£10.99
No.300 Colour 4ml	£12.99
No.301 Black 3ml	£9.99
No.301 Colour 3ml	£11.99
No.337 Black 11ml	£18.99
No.338 Black 11ml	£18.99
No.339 Black 21ml	£25.99
No.343 Colour 7ml	£20.99
No.344 Colour 14ml	£28.99
No.350 Black 4.5ml	£11.99
No.351 Colour 3.5ml	£14.99
No.363 Black 6ml	£13.99
No.363 C/M/Y/PC/PM each	£9.99
No.364 Black 6ml	£7.99
No.364 P/B/C/M/Y 3ml each	£6.99
No.364 Set of 4	£22.99
No.901 Black 4ml	£11.99
No.901 Colour 9ml	£14.99
No.920XL Set of 4	£46.99
No.932XL Black 22.5ml each	£21.99
No.933XL C/M/Y 8.5ml each	£9.99
No.940XL Set of 4	£69.99
No.950XL Black 53ml each	£24.99
No.951XL C/M/Y 24ml each	£17.99

HP Compatibles

No.15 Black 46ml	£4.99
No.21 Black 10ml	£7.99
No.22 Colour 21ml	£11.99
No.45 Black 45ml	£4.99
No.56 Black 24ml	£9.99
No.57 Colour 24ml	£12.99
No.78 Colour 36ml	£9.99
No.110 Colour 12ml	£10.99
No.300XL Black 18ml	£14.99
No.300XL Colour 18ml	£16.99
No.301XL Black 15ml	£14.99
No.301XL Colour 18ml	£16.99
No.336 Black 10ml	£7.99
No.337 Black 21ml	£10.99
No.338 Black 21ml	£10.99
No.339 Black 34ml	£12.99
No.342 Colour 12ml	£10.99
No.343 Colour 21ml	£12.99
No.344 Colour 21ml	£14.99
No.348 Photo 21ml	£12.99
No.350XL Black 30ml	£14.99
No.351XL Colour 20ml	£16.99
No.363 Black 20ml	£6.99
No.363 C/M/Y/PC/PM each	£4.99
No.364XL Black 18ml	£9.99
No.364XL C/M/Y 11ml each	£8.99

Many more in stock!

Kodak

Kodak Original Ink / Paper

ESP Black Series 10 Ink	£6.99
ESP Colour Series 10 Ink	£12.99
ESP Black Series 30 Ink	£6.99
ESP Colour Series 30 Ink	£12.99
ESP Black/Colour Twin Packs	£18.99

Kodak Photo Paper also in stock!

brother

Brother Originals

LC1100 Set of 4	£36.99
LC1240 Set of 4	£47.99
LC1280XL Set of 4	£65.99

Brother Compatibles

LC900 Set of 4	£11.99
LC970 / 1000 Set of 4	£11.99
LC980 / 1100 Set of 4	£11.99
LC985 Set of 4	£11.99
LC1240 Set of 4	£11.99
LC1280XL Set of 4	£15.99

Many more in stock!

LEXMARK

Lexmark Originals

No.14 Black	£18.99
No.15 Colour	£20.99
No.28 Black	£18.99
No.29 Colour	£19.99
No.32 Black	£22.99
No.33 Colour	£24.99
No.36 Black	£19.99
No.37 Colour	£20.99
No.100 Set of 4	£39.99

Lexmark Compatibles

No.1 Colour	£10.99
No.2 Colour	£11.99
No.3 Black	£14.99
No.16 Black	£11.99
No.17 Colour	£9.99
No.26 Colour	£12.99
No.27 Colour	£11.99
No.32 Black	£9.99
No.33 Colour	£11.99
No.34 Black	£11.99
No.35 Colour	£12.99

Many more in stock!

PHOTOGRAPHIC PAPERS & MOUNTS

ILFORD GALERIE premium

Premium Gloss 270g, 6x4, 50sh	£9.99
Premium Gloss 270g, A4, 25sh	£11.99
Premium Lustre 270g, 6x4, 50sh	£9.99
Premium Lustre 270g, A4, 25sh	£11.99
Smooth Heavyweight Matt 200g, A4, 50sh	£14.99

ILFORD GALERIE Prestige

Smooth Gloss 310g, 6x4, 100 sheets	£17.99
Smooth Gloss 310g, 7x5, 100 sheets	£23.99
Smooth Gloss 310g, A4, 25sh	£12.99
Smooth Gloss 310g, A3, 25 sheets	£28.99
Smooth Gloss 310g, A3+, 25sh	£32.99
Smooth Pearl 310g, 6x4, 100 sheets	£17.99
Smooth Pearl 310g, 7x5, 100 sheets	£23.99
Smooth Pearl 310g, A4, 25sh	£12.99
Smooth Pearl 310g, A3, 25 sheets	£28.99
Smooth Pearl 310g, A3+, 25sh	£32.99
Gold Mono Silk 270g, A4, 25sh	£19.99
Gold Fibre Silk 310g, A4, 50 sheets	£44.99
Fine Art Smooth 220g, A4, 25 sheets	£26.99
Fine Art Textured 220g, A4, 25 sheets	£26.99
Smooth Lustre Duo 280g, A4, 25 sheets	£14.99

Perma

Sample Pack 25 sheets, 5 different papers!	£11.99
NEW Ultra Pearl 295g, A4, 25 sheets	£12.99
NEW Titanium Lustre 280g, A4, 25 sheets	£22.99
Digital Gloss or Oyster 271g, 6x4, 50 sheets	£7.99
Digital Gloss or Oyster 271g, 7x5, 50 sheets	£10.99
Digital Gloss or Oyster 271g, A4, 50 sheets	£19.99
Digital Gloss or Oyster 271g, A3, 25 sheets	£21.99
Digital Gloss or Oyster 271g, A3+, 25 sheets	£29.99
Double Sided Oyster 285g, A4, 25 sheets	£21.99
Double Sided Matt 250g, A4, 100 sheets	£24.99
Matt Proofing 160g, A4, 150 sheets	£19.99
Matt Plus 240g, A4, 25 sheets	£9.99
Fibre Base Gloss 295g, A4, 25 sheets	£24.99
NEW Fibre Base Distinction 360g, A4, 25sh	£25.99
Smooth Fine Art Portfolio 200g, A4, 25sh	£19.99
Smooth Fine Art Portrait 300g, A4, 25sh	£26.99
Smooth Fine Art Omega 310g, A4, 25sh	£23.99
Textured Fine Art Artist 210g, A4, 25sh	£22.99
Textured Fine Art Parchment 285g, A4, 25sh	£21.99
Textured Fine Art Museum 310g, A4, 25sh	£25.99

SNAPSHOT

The ingenious free-fee hinge design of the SnapShot Folio allows you to create a professional hard-back album, book or portfolio in seconds. Pages can be removed or reinserted without damaging your prints. Available in Black and Cream.

A

Lowering the Cost of Photography

Orders are shipped promptly by Royal Mail 1st class post, for which we charge just £1.99 per order. All prices include VAT, and a full VAT receipt is provided with every order. Payment accepted by credit/debit card, cheque or postal order. Orders accepted securely online, www.premier-ink.co.uk, over the telephone, 01926 339977, by post, or by visiting our shop: Premier Ink & Photographic, Longfield Road, Sydenham Ind Estate, Leamington Spa, CV31 1XB.

01926 339977 www.premier-ink.co.uk



Premier

Ink & Photographic

Winners of an Amateur Photographer 2013 "Good Service Award"

MEMORY

SanDisk

SanDisk Blue SDHC Class 4 5MB/s

2GB 5MB/s	£3.99
4GB 5MB/s	£4.49
8GB 5MB/s	£4.99
16GB 5MB/s	£8.99

SanDisk Ultra SDHC Class 6 30MB/s

4GB 30MB/s	£5.99
8GB 30MB/s	£6.99
16GB 30MB/s	£10.99
32GB 30MB/s	£19.99

SanDisk Extreme SDHC Class 10 UHS-1, 30 & 45MB/s

4GB 30MB/s	£7.99
8GB 30MB/s	£9.99
16GB 45MB/s	£14.99
32GB 45MB/s	£26.99
64GB 45MB/s	£57.99

NEW SanDisk Extreme 80 SDHC UHS-1 Class 10 80MB/s

8GB 80MB/s	£14.99
16GB 80MB/s	£22.99
32GB 80MB/s	£42.99
64GB 80MB/s	£84.99

SanDisk Ultra Compact Flash 30MB/s

4GB 30MB/s	£13.99
8GB 30MB/s	£19.99
16GB 30MB/s	£34.99

SanDisk Extreme Compact Flash 60MB/s

8GB 60MB/s	£27.99
16GB 60MB/s	£45.99
32GB 60MB/s	£76.99
64GB 60MB/s	£139.99

SanDisk Extreme Pro Compact Flash 90MB/s

16GB 90MB/s	£72.99
-------------	--------

SanDisk Ultra MicroSDHC Class 10 30MB/s

8GB 30MB/s	£7.99
16GB 30MB/s	£12.99
32GB 30MB/s	£24.99
64GB 30MB/s	£48.99

SanDisk Cruzer Blade USB Pen Drives

8GB USB 2.0	£4.99
16GB USB 2.0	£7.99
32GB USB 2.0	£15.99

Lexar

Lexar Professional SDHC Class 10, UHS-1 400X, 60MB/s

8GB 60MB/s	£11.99
16GB 60MB/s	£17.99
32GB 60MB/s	£32.99

Lexar Professional Compact Flash 800X, 120MB/s

8GB 120MB/s	£24.99
16GB 120MB/s	£39.99
32GB 120MB/s	£69.99

Lexar Professional Dual Slot Reader SD & Compact Flash

USB3.0 Reader 500MB/s	£25.99
-----------------------	--------

Delkin Devices

Delkin Professional Compact Flash 500X, 75MB/s

8GB 75MB/s	£16.99
16GB 75MB/s	£27.99
32GB 75MB/s	£46.99

Waterproof Memory Card Storage Totes

SD Tote Holds 8 SD cards	£6.99
CF Tote Holds 4 Compact Flash	£6.99

Universal Memory Card Readers

USB2.0 Reader 30MB/s	£9.99
USB3.0 Reader 300MB/s	£19.99

BATTERIES

Camera Batteries

A comprehensive range of rechargeable Li-ion batteries. Manufactured by respected independent battery manufacturers Energizer, Hahnel and Blumax. All batteries come with a 2 year guarantee.

NB-2L/LH for Canon £9.99

NB-4L for Canon £9.99

NB-5L for Canon £9.99

NB-6L for Canon £9.99

NB-7L for Canon £12.99

NB-9L for Canon £9.99

NB-10L for Canon £12.99

NB-11L for Canon £12.99

BP-511 for Canon £12.99

LP-E5 for Canon £12.99

LP-E6 for Canon £19.99

LP-E8 for Canon £15.99

LP-E10 for Canon £12.99

LP-E12 for Canon £12.99

NP45 for Fuji £9.99

NP50 for Fuji £9.99

NP95 for Fuji £9.99

NPW126 for Fuji £17.99

NP400 for Minolta £12.99

EN-EL1 for Nikon £9.99

EN-EL3E for Nikon £14.99

EN-EL5 for Nikon £9.99

EN-EL9 for Nikon £12.99

EN-EL10 for Nikon £9.99

EN-EL11 for Nikon £9.99

EN-EL12 for Nikon £9.99

EN-EL14 for Nikon £19.99

EN-EL15 for Nikon £24.99

EN-EL19 for Nikon £12.99

EN-EL20 for Nikon £14.99

EN-EL21 for Nikon £14.99

LI10B/12B for Olympus £9.99

LI40B/42B for Olympus £9.99

LI50B for Olympus £9.99

BLM-1 for Olympus £12.99

BLN-1 for Olympus £24.99

BLS-1 for Olympus £12.99

BLS-5 for Olympus £15.99

CGR-S006 for Panasonic £9.99

CGA-S007 for Panasonic £9.99

DMW-BCG10 for Panasonic £19.99

DMW-BCJ13 for Panasonic £19.99

DMW-BCK7 for Panasonic £19.99

DMW-BLB13 for Panasonic £19.99

DMW-BLE9 for Panasonic £12.99

DMW-BLF19 for Panasonic £19.99

DMW-BMB9 for Panasonic £22.99

D-Li50 for Pentax £12.99

D-Li90 for Pentax £12.99

D-Li109 for Pentax £12.99

SLM-1137D for Samsung £9.99

SLM-1674 for Samsung £12.99

BG-1 for Sony £19.99

BX-1 for Sony £14.99

NP-FM500H for Sony £19.99

NP-FH50 for Sony £19.99

NP-FW50 for Sony £24.99

Professional Battery Grips

A range of professional battery grips from Hahnel. All can take two Li-ion batteries for double the battery power, AA battery compartment and/or vertical shutter release and/or infrared remote, depending on model.

For Canon 5DMkII £84.99

For Canon 5DMkIII £84.99

For Canon 7D £84.99

For Canon 60D £84.99

For Canon 550D £84.99

For Canon 600D £84.99

For Canon 650D £84.99

For Canon 700D £84.99

For Nikon D600 £84.99

For Nikon D800/D800E £84.99

For Nikon D7000 £84.99

Universal Charger

The NEW Hahnel UniPal charger is able to charge AA, AAA, Li-ion batteries, cameras, phones, iPods and more! Maintains power cable, plus 12V car charger. Full details on our website. £19.99

AA & AAA Rechargeables

AA 1300mAh Lloytron (4)	£4.99
AA 2050mAh GP Recharge (4)	£7.99
AA 2300mAh Energizer Extreme (4)	£8.99
AA 2500mAh GP (4)	£8.99
AA 2900mAh Delkin (4)	£9.99
AAA 850mAh GP Recharge (4)	£5.99
AAA 950mAh Duracell (4)	£6.99
AAA 1100mAh Lloytron (4)	£4.99

Coin Cells & Lithiums

AA Energizer Ultimate Lithium (4)	£5.99
AAA Energizer Ultimate Lithium (4)	£6.99
CR123A Energizer Lithium (1)	£1.99
CR2 Energizer Lithium (1)	£1.99
2CR5 Energizer Lithium (1)	£3.99
CRV3 Energizer Lithium (1)	£1.99
LR44 Energizer Alkaline (2)	£1.99
CR2025, CR2032 etc	£1.99

SCREW-IN FILTERS

KOOD Slim Frame UV Filters

46mm	£4.99
49mm	£4.99
52mm	£4.99
55mm	£5.99
58mm	£6.99
62mm	£7.99
67mm	£8.99
72mm	£9.99
77mm	£11.99
82mm	£14.99
86mm	£19.99

Marumi DHG Slim Frame Multicoated Clear Protection Filters

46mm	£10.99
49mm	£10.99
52mm	£10.99
55mm	£11.99
58mm	£12.99
62mm	£14.99
67mm	£15.99
72mm	£17.99
77mm	£19.99
82mm	£22.99

KOOD Slim Frame Circular Polarising Filters

46mm	£12.99
52mm	£14.99
55mm	£15.99
58mm	£17.99
62mm	£19.99
67mm	£22.99
72mm	£26.99
77mm	£29.99
82mm	£34.99
86mm	£39.99

KOOD Close Up Filter Sets (+1, +2 & +4)

52mm	£26.99
58mm	£34.99

Marumi DHG Slim Frame Multicoated Circular Polarising Filters

52mm	£13.99
58mm	£15.99
62mm	£17.99
67mm	£19.99
72mm	£21.99
77mm	£24.99

Marumi DHG Slim Frame Multicoated Circular Polarising Filters

52mm	£13.99
58mm	£15.99
62mm	£17.99
67mm	£19.99
72mm	£21.99
77mm	£24.99

Hoya HMC Slim Frame Multicoated UV Filters

37mm	£12.99
46mm	£12.99
52mm	£11.99
58mm	£14.99
62mm	£16.99
67mm	£18.99
72mm	£21.99
77mm	£25.99
82mm	£29.99

Hoya Pro-1 Digital Slim Frame Multicoated UV Filters

52mm	£27.99
58mm	£32.99
62mm	£35.99
67mm	£39.99
72mm	£44.99
77mm	£59.99
82mm	£56.99

Hoya Pro-1 Digital Slim Frame Multicoated Circular Polarising Filters

52mm	£52.99
58mm	£60.99
62mm	£67.99
67mm	£75.99
72mm	£90.99
77mm	£129.99
82mm	£120.99

SQUARE FILTERS

KOOD P-Type Filter System

The P-Type square/rectangular filter system consists of three parts:

- 1) An adapter ring that screws onto the front of your lens
- 2) A filter holder clips onto the ring
- 3) One or more P-Type (84mm wide) filters

KOOD square filters are manufactured in the UK, and are fully compatible with the Cokin P-Type filter system

49mm Adapter Ring	£4.99
52mm Adapter Ring	£4.99
55mm Adapter Ring	£4.99
58mm Adapter Ring	£4.99
62mm Adapter Ring	£4.99
67mm Adapter Ring	£4.99
72mm Adapter Ring	£4.99
77mm Adapter Ring	£4.99
82mm Adapter Ring	£4.99
Standard Holder	£5.99
Wide Angle Holder	£6.99
Filter Wallet (hold 8 filters)	£9.99

Six-Piece ND Filter Kit £43.99

Here's a kit which includes all the popular ND filters, and everything you need to get started! The kit contains: 1x ND2 Filter, 1x ND4 Filter, 1x ND8 Soft Graduated Filter, 1x P-Type Filter Holder, 1x P-Type Adapter Ring of your choice (49-82mm).

49mm Adapter Ring	£4.99
52mm Adapter Ring	£4.99
55mm Adapter Ring	£4.99
58mm Adapter Ring	£4.99
62mm Adapter Ring	£4.99
67mm Adapter Ring	£4.99
72mm Adapter Ring	£4.99
77mm Adapter Ring	£4.99
82mm Adapter Ring	£4.99
Standard Holder	£5.99
Wide Angle Holder	£6.99
Filter Wallet (hold 8 filters)	£9.99

Circular Polarizing

ND2	£9.99
ND4	£9.99
ND8 NEW	£10.99
ND2 Soft Graduated	£11.99
ND2 Hard Graduated	£11.99
ND2 Soft Graduated	£11.99
ND4 Hard Graduated	£11.99
ND8 Soft Graduated NEW	£13.99
ND8 Hard Graduated NEW	£13.99
Light Blue Graduated	£11.99
Dark Blue Graduated	£11.99
Light Sunset Graduated	£11.99
Dark Sunset Graduated	£11.99
Light Tobacco Graduated	£11.99
Dark Tobacco Graduated	£11.99
Light Mauve Graduated	£11.99
Dark Mauve Graduated	£11.99
Fog (strong or light)	£9.99
Diffuser (strong or light)	£9.99
Starburst (x4, x6 or x8)	£12.99
Close-Up (+1, +2 or +4)	£12.99
Red, Orange, Yellow each	£9.99

LENS HOOD & CAPS

Bayonet-Fit Lens Hoods

A comprehensive range of aftermarket matt black bayonet-fit lens hoods for Canon, Nikon and Sony lenses.

ES-62 Canon 50/1.8	£9.99
ES-711 Canon 50/1.4	£9.99
ET-60 Canon 75-300/4-5.6	£9.99
ET-65B Canon 70-300/4-5.6	£9.99
ET-67 Canon 100/2.8 Macro	£9.99
ET-67B Canon 60/2.8	£9.99
EW-60C Canon 18-55 IS	£7.99
EW-73B Canon 17-85 IS	£9.99
EW-78B Canon 28-135 IS	£9.99
EW-78D Canon 18-200 IS	£9.99
EW-78E Canon 15-85 IS	£12.99
EW-83E Canon 17-40/4.0	£12.99
EW-83J Canon 17-55/2.8	£12.99
HB-45 Nikon 18-55 VR	£7.99
SH-006 Sony 18-70/3.5-5.6	£9.99

Screw-Fit Lens Hoods

52mm Shaped Petal Hood	£6.99
55mm Shaped Petal Hood	£6.99
58mm Shaped Petal Hood	£6.99
62mm Shaped Petal Hood	£7.99
67mm Shaped Petal Hood	£7.99
72mm Shaped Petal Hood	£9.99
46mm Rubber Hood	£3.99
52mm Rubber Hood	£3.99
58mm Rubber Hood	£3.99
62mm Rubber Hood	£4.99
67mm Rubber Hood	£4.99
72mm Rubber Hood	£5.99
77mm Rubber Hood	£5.99

Lens Caps

Lens Caps Centre-Pinch Style	£2.99
Lens Caps White Balance	£9.99
Body Caps Ni/Ca/Px/OI/So	£3.99
Rear Caps Ni/Ca/Px/OI/So	£3.99

STEPPING RINGS & MACRO

Step-Up and Step-Down Rings

Stepping rings are used to "step-up" or "step-down" from one filter thread size to another.

34-37mm	52-55mm	58-52mm	67-62mm
37-43mm	52-58mm	58-62mm	67-77mm
43-46mm	55-52mm	58-67mm	72-67mm
46-49mm	55-58mm	62-67mm	72-77mm
49-52mm	58-52mm	62-72mm	77-72mm

Over 160 different sizes in stock, from 25mm to 105mm. The largest selection in the UK? £4.99 each!

Reversing Rings

Coupling Rings	£12.99
	£11.99

Canon, Nikon, Sony, Olympus and Pentax. Sizes from 52mm to 77mm.

Extension Tubes

	£17.99
--	--------

Canon, Nikon, Sony, Olympus and Pentax.

Right Angle Viewfinders

Adjustable eyepiece, adjustable magnification, 360 degree rotating body. Ideal for close-up work.

1.0X-2.0X	£49.99
1.0X-3.3X	£64.99

TRIPODS

VANGUARD

Vanguard AltaPRO263AT
Aluminium 3-section tripod with magnesium canopy and Multi-Angle-Central-Column.
Weight: 2.00kg
Load: 7.0kg
Folded: 65cm
Height: 165cm
RRP £160 **NOW £89.99**

SAVE £70

SBH100
Magnesium alloy ball head with twin adjuster knobs, 2 spirit levels, quick release plate.
Weight: 0.35kg
Load: 10.0kg
RRP £90 **NOW £29.99**

GH100
Award-winning pistol grip head with spirit level, friction control and panoramic function.
Weight: 0.75kg
Load: 6.0kg
RRP £150 **NOW £60.99**

SAVE £60

AltaPRO263AT+SBH100
RRP £250 **NOW £129.99**

AltaPRO263AT+GH100
RRP £310 **NOW £159.99**

SAVE £150

Manfrotto

Manfrotto 055XPROB
Aluminium 3-section tripod, aluminium canopy, horizontal tilting central column.
Weight: 2.40kg
Load: 7.0kg
Folded: 65cm
Height: 178cm
RRP £175 **NOW £129.99**

SAVE £45

804RC2
Sturdy three way pan and tilt head with RC2 quick release.
Weight: 0.79kg
Load: 4.0kg
RRP £76 **NOW £29.99**

496RC2
Sturdy ball head with twin adjuster knobs and RC2 quick release.
Weight: 0.46kg
Load: 6.0kg
RRP £76 **NOW £20.99**

SAVE £56

055XPROB + 804RC2
RRP £251 **NOW £169.99**

055XPROB + 496RC2
RRP £251 **NOW £169.99**

SAVE £81

MM294A4
Aluminium 4-section monopod.
Folded: 49cm
Height: 151cm
Weight: 0.60kg
Load: 5.0kg
RRP £45 **NOW £10.99**

MM294C4
Carbon Fibre 4-section monopod.
Folded: 49cm
Height: 151cm
Weight: 0.50kg
Load: 5.0kg
RRP £75 **NOW £15.99**

SAVE £15

hähnel

Triad 30 Lite
4 section aluminium alloy tripod, reversible centre column, built in spirit level. Supplied with BH50 alloy ball head, and carry case.
Weight: 1.20kg
Max Load: 4.0kg
Folded: 56cm
Max Height: 142cm
RRP £65 **NOW £39.99**

Triad 40 Lite £49.99
Including BH40 alloy ball head.
Weight: 1.58kg Max Load: 5.0kg
Folded: 60cm Max Height: 153cm

Triad 60 Lite
A section aluminium alloy tripod including 3-way fluid damped pan/tilt head and carry case.
Weight: 1.90kg
Max Load: 5.0kg
Folded: 61cm
Max Height: 162cm
RRP £85 **NOW £59.99**

"An excellent value for money tripod"
Amateur Photographer Magazine

BH30 Ball Head £19.99

BH40 Ball Head £29.99

BENRO

GH1P
Superb gimbal head with control handle. Side mounting for lens.
Weight: 0.8kg
Load: 12.0kg
RRP £320 **NOW £100.99**

GH2
Heavy duty gimbal head with massive load rating. Flat mounting for lens.
Weight: 1.4kg
Load: 23.0kg
RRP £440 **NOW £140.99**

SAVE £100

SAVE £140

FLASH GUNS

Nissin

Nissin Di866 MkII
A guide number of 860m/ISO100 and a clear, full colour LCD panel, makes this advanced unit simple to use. Covering a range of focal lengths from 24-105mm and including a secondary fill in flash unit. Includes built-in USB port for downloading upgrades.
£189.99 Canon, Nikon & Sony

Nissin Di622 MkII
An impressively powerful flashgun with a guide number of 620m, bounce and swivel head, full TTL, wide angle diffuser.
£114.99 Canon, Nikon & Sony

BAGS

thinkTANK photo

We will match or beat ANY UK Think Tank price! Full range in stock!

Retrospective Range

Retro 5	£103
Retro 7	£114
Retro 10	£116
Retro 20	£120
Retro 30	£138
Retro 40	£157

Airport Commuter

Streetwalker Pro £140

Glass Limo £147 £270

Billingham

We will match or beat ANY UK Billingham price! Full range in stock!

Hadley Range

Digital	£125
Small	£155
Large	£175
Pro	£190

The 5 Series

225	£290
335	£300
445	£325
555	£365

The 07 Bags

Flaps	£6
Superflex Inserts	£16
Shoulder Pad SP40	£30
Tripod	£22
Straps	£307

UP-Rise Messengers

Up-rise 28	£72
Up-rise 33	£81
Up-rise 38	£90

UP-Rise Backpacks

Up-rise 45	£75
Up-rise 46	£85
Up-rise 48	£90

VANGUARD

UP-Rise Messengers

Good reasons to shop at MIFSUD PHOTOGRAPHIC

Canon EOS DSLRS & KITS

1DX body	£4844
1DX body Demo	£4499
5D MKIII body	£2299
5D MKIII plus 24-105 IS	£2899
6D body	£1379
6D plus 24-105 IS	£1929
70D body	£859
70D plus 18-55 STM	£999
70D plus 18-135 STM	£1179
700D body	£485
700D plus 18-55 STM	£549
100D body	£399
100D plus 18-55 STM	£499
1100D body	£239

MIFSUDS ARE CANON PROFESSIONAL STOCKISTS

COMPACT CAMERAS

SX50	£349
SX510HS	£179
G1X	£419
G16	£469
EF-S NON FULL FRAME LENSES	
10-22 F3.5/4.5 USM	£489
15-85 F2.8 IS USM no box	£549
18-55 F3.5/5.6 IS no box	£129
18-135 F3.5/5.6 IS STM	£319
60 F2.8 Macro USM	£359
EF LENSES	
8-15 F4 L USM Fisheye	£1099
16-35 F2.8 MKII L USM	£1219
17 TSE F4 L Shift	£1959
17-40 F4 USM L	£629
20 F2.8 USM	£389
24 F1.4 L II USM	£1359
24 F2.8 IS USM	£459
24 F3.5 L TSE MKII	£1699
24-70 F2.8 L II USM	£1809
24-70 F4 L IS U no box	£1049
24-105 F4 L IS U no box	£639
28 F1.8 USM	£389
28 F2.8 IS USM	£429

35 F1.4 L USM	£1129
35 F2 IS USM	£489
40 F2.8 STM	£159
50 F1.2 L USM	£1259
50 F1.4 USM	£295
50 F1.8 II	£89
65 F2.8 MPE macro	£853
70-200 F2.8 IS USM LII	£1985
70-200 F2.8 non IS L USM	£1019
70-200 F4 L IS USM	£979
70-200 F4 L USM	£519
70-300 F4.5/5.6 L IS USM	£1239
70-300 F4.5/5.6 IS USM	£429
85 F1.2 L II	£1769
85 F1.8 USM	£319
100 F2.8 IS L USM macro	£749
100 F2.8 Macro USM	£444
100-400 F4.5/5.6 IS L USM	£1329
135 F2180 F3.5 L USM Macro	£1229
200 F2.8 II L USM	£639
200-400 f4 IS L U	£10499
300 F2.8 IS L USM II	£5299
300 F4 L IS USM	£1149
400 F2.8 IS L USM II	£8199

400 F5.6 L USM	£1149
500 F4 IS L USM II	£7779
600 f4 IS L USM II	£10399
Extension tube 12II	£79
Extension tube 25II	£129
1.4x III or 2x III conv each	£409
FLASH & ACCESSORIES	
320EX	£169
600EX RT	£449
MR 14EX	£499
MT-24EX	£739
ST-E3 Speedlite transmitter	£239
ST-E2 Speedlite transmitter	£159
BG-E11 grip (5D MKIII)	£229
BG-E13 grip (6D)	£169
BG-E14 grip (70D)	£219
Drop In Circ Polariser II	£199
GP-E2 receiver	£219
LP-E4N battery	£129
LP-E6 battery	£59.99
SR-80N3	£39.99
TC8-0N3	£119
AliiW, AliiB, B/B, C (WiI)	
or D tripod mount ring each	£99

DEMO LENSES TO CLEAR



200-400 f4 IS L
USM £9999



400 f2.8 IS L
USM II £7799



500 f4 IS L
USM II £7399



600 f4 IS L
USM II £9799

Nikon DSLRs & KITS

D4 body	£4199
Df + 50 f1.8 AFS G	£2749
D800 body	£1959
D800e body	£2349
D610 body	£1449
D7100 body	£839
D7100 plus 18-105 VR	£949
D7000 body	£569
D7000 plus 18-105 VR	£719
D5300 body	£649
D5300 plus 18-55 VR	£699
D5300 plus 18-140 VR	£969
D3200 body	£315
D3200 plus 18-55 VR	£359

MIFSUDS ARE NIKON PROFESSIONAL DEALERS

DIGITAL ONLY DX LENSES

10.5 F2.8	£529
10-24 F3.5/4.5 G AFS	£629
16-85 F3.5/5.6 AFS VR	£439
18-105 F3.5/5.6 G ED VR no box	£149
18-140 F3.5/5.6 VR	£499
18-300 F3.5/5.6 G ED VR	£689
35 F1.8 G	£169
40 F2.8 G	£199
55-300 F4.5/5.6 G VR	£249
85 F3.5 G VR	£399
LENSES	
14 F2.8 AFD One only	£997
14-24 F2.8 G ED AFS	£1337
18-35 F3.5/4.5 G AFS	£629
18-55 F3.5/5.6 VR	£99
20 F2.8 AFD	£489
24 F3.5 PCE	£1499
24-70 F2.8 G ED AFS	£1239

24-85 F3.5/4.5 G ED VR	£399
24-120 F4 G ED VR	£849
28 F1.8 AFS	£519
28-300 F3.5/5.6 G ED VR	£689
35 F1.4 G	£1399
35 F2 AFD	£289
50 F1.4 AFS G	£299
50 F1.8 G	£169
50 F1.8 AFD	£129
60 F2.8 AFS	£399
58 F1.4 G	£1599
70-200 F2.8 VR II	£1599
70-300 F4.5/5.6 VR	£389
85 F1.4 AFS G	£1175
85 F1.8 AFS G	£377
105 F2.8 VR macro	£649
200-400 F4 VR II	£4949
300 F2.8 AFS G VR II	£4189
300 F4 AFS	£1049

400 F2.8 AFS VR II	£6666
500 F4 AFS VR II	£5777
800 F5.6 AFS VR	£15599
TC14EII converter	£329
TC17EII converter	£329
TC20EII converter	£389
FLASH & ACCESSORIES	
SB-700	£239
SB-910	£349
SBR1CI ringflash/command	£579
SU-800 no box	£199
MBD15 (D7100)	£249
MBD14 (D600)	£219
MBD12 Grip (D800/E)	£279
MBD11 Grip (D7000)	£229
MBD10 Grip (D3000/D700)	£249
MC36A remote	£129
MC30A remote	£69
UT-1 data transmitter	£349



16-35 f4 AFS
VR £819



70-200 f4 G
ED VR £969



80-400 f4.5/5.6
VR AFS G £1989



200 f2 G VR II
£3699



600 f4 AFS
VR II £6899



WE WANT YOUR EQUIPMENT
WE PART EXCHANGE, BUY FOR CASH OR COMMISSION SALE
Collection can be arranged, contact us at info@mifsuds.com or ring 01803 852400



FUJIFILM

X-E2 + 18-55 OIS	£1149
X-E2 body	£769
X-Pro 1 + 18 f2	£899
X-Pro 1 body	£799
X-E1 + 18-55 OIS	£799
X-E1 body	£479
14mm f2.8 XF	£679
16-50mm XC	£329
18mm f2 XF	£419
18-55mm OIS XF	£489
23mm f1.4 XF	£799
27mm F2.8 XF	£329
35mm f1.4 XF	£419
55-200mm OIS XF	£549
60mm f2.4 XF	£459
EF X20 flash	£169
EF42 flash	£159
EF20 flash	£99
X100s Compact	£929
X20 Compact	£379

Panasonic

GH3 + 12-35mm	£1479
GH3 + 14-140mm	£1199
GH3 body	£829
GX7 + 20mm F1.7 II	£849
GX7 + 14-42mm II	£749
GX7 body	£699
G6 + 14-140mm	£649
G6 + 14-42mm	£529
G6 body	£449
G5 + 14-150mm F4.5/5.8	£549
NEW! GM1 + 12-32mm	£549
7-14mm F4	£899
8mm F3.5	£499
12-35mm F2.8	£829
14-42mm X	£269
14-140mm OIS no box	£469
20mm F1.7 MKII	£299
25mm F1.4 DG	£439
35-100 F2.8 Power OIS X	£929
45mm F2.8 OIS	£549
45-150 F4.5/5.6 OIS	£219
45-175mm F4.5/5.6 OIS X	£319
45-200mm F4.5/5.6 OIS	£269
100-300mm F4.5/5.6 OIS	£429
LFV2 Viewfinder	£199
FZ72	£299
FZ200	£369

PENTAX

MOST ITEMS ARE STOCKED	
NEW!! K3 body	£1089
K3	
+ 18-55 WR	£1199
K50 body only	£519
K50 + 18-55 WR	£529
K500 + 18-55	£349
K5 II + 18-55 WR	£685
K5 II + 18-135	£949
K5II body	£649
K5IIS body	£729
K30D + 18-55	£459
K30D + 18-135	£689



1 ONLY DEMO	£4499
DA 560mm f5.6 ED AW	

PRO DEALER

DA 10-17mm f3.5/4.5	£299
DA 12-24mm f4	£759
DA 15mm f4 AL	£585
DA 16-50mm f2.8	£899
FA 43mm f1.8 SDM	£499
DA 18-135mm f3.5/5.6 WR	£329
DA 18-270mm f3.5/6.3	£449
DA 21mm f3.2 AL Limited	£459
FA 31mm f1.8 Limited	£1049
DA 35mm f2.8 macro Limited	£379
FA 43mm f1.8 Limited	£695
DFA 50mm f2.8 macro	£399
DA 50-135mm f2.8	£999
DA 55mm f1.4 SDM	£609
HD DA 55-300mm F4-5.8 ED WR	£399
DA 55-300mm F4.5/5.8	£269
DA 60-250mm f2.8	£1249
DA 70mm f2.4 Limited	£459
FA 77mm 1.8 Limited	£791
DA 100mm f2.8 VR	£579
DA 200mm f2.8	£749
DA 300mm f4	£999

645D - DEMO 1 ONLY	
body	£4499
+ 55 f2.8	£5499

SIGMA

SIGMA PRO STOCKISTS	
3 YEAR WARRANTY	
10-20 F3.5 EX DC HSM	£399
10-20 F4.5/5.6 EX DC	£349
12-24 F4.5/5.6 EX DG mac II	£599
17-50 F2.8 EX DC OS HSM	£319
17-70 F2.8/4.5 DC OS	£349
18-35 F1.8 DC HSM	£649
18-250 F3.5/6.3 DC OS Mac	£319
24-70 F2.8 EX IF DG HSM	£589
30 F1.4 DC HSM Art	£379
35 F1.4 EX DG HSM	£669
50 F1.4 EX DG CAF/NAF	£319
50-500 F4.5/5.6 OS HSM	£999
70-200 F2.8 EX DG OS	£799
70-300 4.5/5.6 APO DG mac	£169
85 F1.4 EX DG HSM	£659
105 F2.8 EX DG OS	£379
120-300 F2.8 DG OS HSM	£279
120-400 F4.5/5.6 APO OS	£629
150 F2.8 EX DG OS	£689
150-500 F6.3 DG OS	£729
180 F2.8 EX DG OS	£1149
1.4x EX DG converter	£199
2x EX DG converter	£239

Tamron

5 Year Warranty	
18-270mm f3.5/6.3	
Di II VC PZD	£329
Kenko Tubes Converters	
Auto ext tube set	£119
Pro 300 1.4x conv	£169
Pro 300 2x conv	£169

HOYA

Pro 1D	UV	Circ Pol
52mm	34	49
55mm	25	39
58mm	29	49
62mm	32	59
67mm	34	69
72mm	39	85
77mm	45	95
82mm	69	129

Family Run Pro Dealership with Friendly, Knowledgeable Staff. Open 7 days per week. Prices inc VAT - correct 03/01/2014. P&P Extra. E&OE.

Mifsuds
.COM
FAMILY RUN SINCE 1954



Mail Order :
01803 852400
Email - info@mifsuds.com
www.mifsuds.com
27-29, Bolton Street, Brixham, Devon. TQ5 9BZ.

PHONE LINES OPEN
MON - FRI 8am - 7pm,
SAT 9am - 5pm,
SUN 10am - 1pm.
SHOP OPEN
MON - SAT 9am - 5pm,
SUN 10am - 1pm.

FREE COURIER DELIVERY FOR NEW ITEMS ORDERED ON-LINE

-

MORE ON WEBSITE
www.mifsuds.com

(SECURE SSL ENCRYPTION)

cameraworld

No.1 FOR PART-EXCHANGE

SECONDHAND SALE

LOTS MORE ONLINE

LONDON

SAVE
£100

SONY DEV-5
DIGITAL BINOCULARS
WAS £1050 • **SAVE £100** • £950

LONDON

SAVE
£50

MAMIYA C33
8 180MM F/4.5
CLASSIC TLR
WAS £225
SAVE £50
£175

LONDON

SAVE
£40

NIKON D80
DSLR BODY
WAS £165 • **SAVE £40** • £125

LONDON

SAVE
£55

CANON EOS 20D
DSLR BODY
WAS £160 • **SAVE £55** • £105

CHELMSFORD

SAVE
£100

OLYMPUS O PRODUCT
MINT & BOXED
WAS £400 • **SAVE £100** • £300

CHELMSFORD

SAVE
£54

PANASONIC 14-140MM
F/4-5.6 G VARIO
WAS £379 • **SAVE £54** • £325

CHELMSFORD

SAVE
£175

NIKON D300
DSLR BODY
WAS £475 • **SAVE £175** • £300

CHELMSFORD

SAVE
£25

NIKON D200
DSLR BODY
WAS £199 • **SAVE £25** • £175

CHELMSFORD

SAVE
£25

NIKON 12-24MM
F/4G AF-S DX
WAS £525 • **SAVE £25** • £500

CHELMSFORD

SAVE
£37

CANON 100-300MM
F/4.5-5.6 USM
WAS £152 • **SAVE £37** • £115

CHELMSFORD

SAVE
£49

CANON EOS 30D
DSLR BODY
WAS £199 • **SAVE £49** • £150

CHELMSFORD

SAVE
£56

OPTICRON 8X32 TRAVELLER
BINOCULARS
WAS £206 • **SAVE £56** • £150

WE WANT YOUR PHOTO EQUIPMENT AND WE WANT IT NOW.

Pretty Please!

1. GET QUOTE

Either give us a call or drop us an email at sales@cameraworld.co.uk and we'll quote you for your equipment.

2. GET COLLECTED

We can send a courier to collect if convenient, send securely or pop in store!

3. GET PAID

We pay instantly by cheque, transfer or use towards part-exchange.

BUYING • TRADING • COMMISSION SELLING

LONDON 0207 636 5005
CHELMSFORD 01245 255510

  @CAMERAWORLDDUK
FACEBOOK.COM/CAMERAWORLD

NEW YEAR, NEW KIT
SALE

**CANON EOS 600D
& 18-55MM IS**
F/3.5-5.6 EF-S IS



KIT UPGRADE

ADD A CANON 55-250MM
HAHNEL CLEANING KIT
AND LEXAR 8GB SD

FOR £150

RRP £599 WAS £415

£319*

*Price includes £30 cashback. You pay £349. Offer ends 26/1/14

LOTS MORE ONLINE

**£30
CASH
BACK**

**SAVE
£96**



**FREE
CASE**

£219 **SAVE £30** PANASONIC
LUMIX FZ62
BRIDGE CAMERA
RRP £329 WAS £249



**CRAZY
PRICE**

CANON OR
NIKON FIT

£110 **SAVE £29** TAMRON
18-200MM
F/3.5-6.3 XR Di-II
RRP £260 WAS £139



£1799 **SAVE £160** CANON
70-200MM
F/2.8L IS USM MKII
RRP £2799 WAS £1959

DOMKE F4 AF
IN OLIVE
RRP £216 WAS £149



£99 **SAVE £60**

DOMKE F803
IN NAVY
WAS £145



£69 **SAVE £76**

DOMKE F831
IN BLACK
WAS £100



£49 **SAVE £51**



MANFROTTO
190XPROB & 804RC2
TRIPOD KIT
RRP £170 WAS £160

SAVE £40 **£120**



MANFROTTO
679B & FREE
234RC HEAD
MONOPOD
WAS £50

SAVE £10 **£40**



MANFROTTO
MMC3-02
MONOPOD
WAS £15

SAVE £5 **£10**

ADOBE PHOTOSHOP ELEMENTS 12	WAS £60	SAVE £11	£49
ADOBE PHOTOSHOP LIGHTROOM 4.....	WAS £50	SAVE £11	£39
CANON EOS 70D & 18-55mm IS	WAS £965	SAVE £66	£899
CANON EOS 700D & 18-55mm IS	WAS £750	SAVE £51	£699
REFURBISHED CANON 600EX-RT	NEW £479	SAVE £104	£375
DELKIN 16GB 163X & CARD READER	WAS £25	SAVE £6	£19

FUJI MIC ST1 MICROPHONE	WAS £79	SAVE £20	£59
METZ MECALIGHTS LED320	WAS £70	SAVE £25	£45
NIKON EL-14 SPARE BATTERY	WAS £40	SAVE £15	£25
PANASONIC 12.5mm 3D LENS	WAS £199	SAVE £149	£50
TAMRON 24-70mm F/2.8 VC CANON FIT	WAS £849	SAVE £14	£835
VANGUARD ALTA PRO 163AT & PH42	WAS £119	SAVE £20	£99

www.ffordes.com



See up to 3 images of each used item on website
Website updates used equipment list 10-15 times daily
All items come with 6 month warranty - (unless stated)
Our knowledgeable staff are on hand and ready to help

ffordes

photographic

NEW STOCK CLEARANCE

Product	RRP £	SALE £	Product	RRP £	SALE £	Product	RRP £	SALE £
BackPack			Velbon Sherpa 200R Legs + PH157Q Head	119.99	70	Have MC36b Timer Remote Control (Canon RS60)	49.99	29
LowePro Photosport Sling 100 - Orange (D)	145.99	69	RUP-V40 MonoPod	34.99	25	MC36b Timer Remote Control (Canon RS80)	49.99	29
Scope Porter 200AW	169.99	139	Slit Pro 700DX Legs	279.99	129	MC36b Timer Remote Control (Nikon MC)	49.99	29
Scope Porter 350 AW	189.99	149	800 Ball & Socket Head	149.99	79	MC36b Timer Remote Control (Oly 4/3rds)	49.99	29
Trekker DayPack II	59.99	29	SB-H200 HQ Head	89.99	59	MC36b Timer Remote Control (Pentax)	49.99	29
Classified Sling 180 AW (D)	96.99	55	Kood AT26 Aluminium Legs	79.99	59	JJC Wireless Rem Control (Canon RS80)	29.99	16
Pro Runner 300 - Black/Green	106.99	59	ATC28 Carbon Fibre Legs	159.99	99	Wireless Rem Control (Canon RS60)	29.99	16
Lens trekker 600 II	220.99	159	Gitzo GT5531S Carbon Legs (D)	749.99	400	Wireless Rem Control (Nikon MC)	29.99	16
Manfrotto Agile VII Sling - Stile	79.99	45	GK1380 VQR Legs (D)	679.99	400	Seculine Twin Wireless R2-SRC - Canon	44.99	25
Canon Sling 300EG	39.99	25	GT2541G Legs (D)	694.99	490	Batteries		
Nikon ALM230-20	79.99	39	GT2541EX Legs (D)	549.99	350	Energizer (Panasonic) CGA-S602	29.99	9
Tamrac Adventure 10	240.99	99	G1178M Ball & Socket Head (D)	129.99	79	Carat (Canon) NB-3L	24.99	5
Adventure 6 Red	65.99	39	G2271M Low Profil Head (D)	254.99	120	Ansmann Battery Grip - Canon 40D	129.99	79
Adventure 6 Cambo	65.99	39	GH3750 Off Ball Head (D)	219.99	130	Battery Grip - Canon 20D	129.99	79
Aero 80	99.99	65	G2272M Low Profil Head (D)	259.99	119	Battery Grip - Canon 30D	129.99	79
Aero 70	85.99	39	GH5380S Head (D)	314.99	179	Battery Grip - Canon 400D	129.99	69
Expedition 7x	306.99	180	GH5750QR Off Ball Head (D)	339.99	190	Battery Grip - Canon 350D	129.99	69
Kata TLB300 Lens Case	259.99	170	GH5750 Off Ball Head	316.99	150	Filters		
DR467 B/Pack	93.99	49	GS5310GS	364.99	239	Hoya Pro1 77mm Protection Filter	70.99	39
Shoulder Bag			G349 Circular Plate	39.99	19	Pro1 72mm Circ Polariser Filter	64.99	39
LowePro Nova 140 - Black (D)	39.99	19	GS5510KB Series 5 Ground Column	89.99	65	49mm Sylight Filter (P)	24.99	9
Nova 160 - Black (D)	46.99	23	035B Extra low Column	34.99	15	55mm Circular Polariser Filter (P)	39.99	20
Nova 180 - Blue (D)	66.99	30	G1150N Micro Phone Support	34.99	15	58mm Circular Polariser Filter (P)	39.99	24
Nova 190 - Blue (D)	76.99	40	GA140 M Pro Fleece - Black	329.99	99	67mm Circular Polariser Filter (P)	59.99	35
Nova 200 - Red (D)	87.99	46	GA140 XXL Pro Fleece - Black	329.99	99	Kenko 43mm Uv Digital filter	17.99	10
Rezo 170 - Black (D)	49.99	20	GS5160CT Arca QR	49.99	30	46mm UV Digital filter	24.99	10
Slingshot 302 AW	132.99	79	Giottos FP2021 Multi Muction Shoe	29.99	5	49mm UV Digital filter	26.99	8
Stealth Reporter D100AW (D)	91.99	45	Capture Camera Clip System	59.99	45	55mm UV Digita filter	26.99	8
Stealth Reporter D300 AW (D)	132.99	65	Bag Accessories			58mm Protection Filter	29.99	10
Stealth Reporter D400 AW (D)	157.99	79	LowePro Quick Case (D)	30.99	15	62mm Skylight digital filter	30.99	7
D-Res 40 AW	29.99	14	Slim Lens Pouch (D)	49.99	20	Giottos 55mm UV Digital MC	29.99	5
D-Res 50 AW	34.99	16	Commerical AW Divider Set	34.99	15	Flash		
Edit140+	34.99	10	Magnum AW Divider Set	34.99	15	Marumi DRF14 RingFlash - fit Sony	149.99	99
Exchange Messenger	34.99	15	D-Res 4 Memory Card Case	14.99	7	Sunpak PZ4000 Flash - fit Canon	149.99	59
Nova Micro AW - Forest Green	38.99	10	Deluxe Waist Belt	20.99	10	Metz 44AF-4 - fit Canon	199.99	119
Adventure 120 (D)	24.99	10	Film Drop AW Pouch Accessory pouch	17.99	5	58AF-1 - fit Canon	319.99	219
Adventure 140 (D)	28.99	12	Apex 100 AW (D)	28.99	12	28AF-4 - fit Minolta	79.99	25
Classified 140 - Black (D)	118.99	44	Apex 110 AW (D)	31.99	13	34AF-3 - fit Minolta	89.99	29
Classified 160 - Black (D)	138.99	59	Apex 140 AW (D)	43.99	16	Mini Softbox SB22-16	28.99	15
Classified 200 - Sepia (D)	156.99	75	Lens Case 11x14 (D)	22.99	15	Snoot Bonus Diffuser SD30-26W	34.99	19
Classified 250 - Black (D)	166.98	89	Lens Case 5s	34.99	16	Octagon Softbox SB34-34	34.99	19
Clips 110 - Blue	24.99	10	D-Res 10 AW Compact Case	19.99	8	Nissin PS300 Power Pack - fit Canon	349.99	150
Clips 120 - Blue	29.99	12	Tamrac MX5380 Lens Case	19.99	15	PS8 Power Pack - fit Canon	239.99	129
Clips - 140 Blue	34.99	16	Digital Accessories			PS8 Power Pack - fit Nikon	239.99	129
Inverse 100 - Black	70.99	35	Delkin Pro Screen shade D2X	34.99	15	Di866 Flashgun (D) -Fit Canon	199.99	119
Inverse 200- Black	74.99	53	Pro screen Shade 5D MKII	34.99	25	Di866 Flashgun (D) -Fit Nikon	199.99	119
Magnum 200AW - Black (D)	189.99	89	Pro Screen Shade 5D	34.99	25	Di622 MkII Flashgun -fit Canon	159.99	109
Manfrotto Unica VII Messenger - Black	84.99	54	Screen Shades for 300D 1.8", 2"	14.99	7	Di622 MkII Flashgun -fit Nikon	159.99	109
Unica VII Messenger - Stile	84.99	54	Lexar Jumpdrive 32GB S70	49.99	24	Di622 MkII Flashgun -fit Sony	159.99	109
Kata EXO-12	129.99	49	Jumpdrive 8GB S70	17.99	7	MG8000 Flashgun -fits Canon	449.99	379
EXO-07	79.99	45	Jumpdrive 16GB S70	24.99	12	Universal Shoe Cord	49.99	29
Orbit 120 DL	119.95	69	Echo 8GB	19.99	8	Phottix Cloth Diffuser	14.99	5
Orbit 110 DL	99.99	49	Echo 16GB	34.99	15	Pixco Colour Diffuser Set 580/S800/SB900	14.99	6
PR-460 Messenger	179.99	99	128GB Pro 133x XC SD Memory Card	399.99	99	Meike Off Camera Hotshoe Cord (Canon EC)	34.99	17
KT-A220 Soft	49.99	24	Olympus HDL-5 Grip E620	159.99	89	Off Camera Hotshoe Cord (Nikon SC28)	34.99	17
KT214 Bum Bag	79.99	35	CS-13 FBC E/R Case EPL1/2	59.99	29	External battery Pack -fits SB900	59.99	19
PR-440 Messenger	159.99	89	CS-88DB Bottom Case EPL1/2	39.99	15	External Battery Pack -fits 580EX	59.99	19
Sling S300	29.99	15	VA-1 Angle Finder 4/3rds	199.99	140	Yongnuo SF-17 External Battery Pack - SB800	59.99	19
KT-S312 Sling	49.99	25	Ricoh GXR SC75ST Jacket Tan	34.99	26	FlashFrame - Bracket 1 (D)	79.99	49
Canon GadgetBag 10EG	59.99	39	Lens Case SC555	29.99	19	Other		
GadgetBag 100EG	39.99	20	Nikon ALM13004 HDMI Mini Cable	14.99	5	Reflecta RG500CS Viewer	49.99	20
Nikon CF-EU08 Messenger - Black	29.99	15	Canon BG-E11 Battery Grip (5D MK3)	329.99	165	Kaiser Pocket Folding Magnifier	19.99	10
CF-EU05 Messenger - Black	27.99	15	BG-E8 Battery Grip	159.99	89	8x Loupe	10.99	5
ALM2303 Messenger - Black	41.99	29	Tripod Mount Ring B(B) fits 100mm Macro	45.99	29	Diascope Mini 3 Viewer	19.99	15
Pentax Nylon Gadget Bag	39.99	27	EG-D Grid Screen	34.99	20	Pentax 5-11x Photo Loupe	199.99	99
Olympus Street Case M - Blue/White	29.99	17	EG-D Plain Screen	34.99	20	5.5x Photo Loupe	149.99	79
Tamrac Ultra Pro 7	135.99	55	NB-7L Battery	65.99	36	Plustek Smartphoto P60 Scanner	49.99	25
Zoomster			Always On - Millipod	12.99	5	Gepe CL Hand Slide Viewer	29.99	19
LowePro Rezo TLZ20 - Black (D)	36.99	16	XL Wrap Case, different colours	19.99	5	Meters		
Toploader Pro 65 AW - Black (D)	84.99	45	Standard Case - different colours	17.99	5	Sekonic L308S Green	179.99	145
Toploader Pro 70 AW - Black (D)	80.99	59	Leica X1 Case 18710	154	79	L308S Blue	179.99	145
Toploader Zoom 45 - Black (D)	33.99	20	Systems X1 Case	175	149	Polaris Flash Meter	225.99	120
Toploader Zoom 55 - Black (D)	39.99	25	Handgrip Dlux5 18715	62	45	Kenko KFM1100	313.99	250
Cirrus TLZ5 - Black (D)	24.99	10	Mocha Case Dlux4 18708	169	90	Kenro Flash Meter	69.99	43
Adventurer Toploader Zoom 15	30.99	12	Dlux3 Red Case	89	59	Projector		
Adventure Toploader Zoom 25	34.99	15	Dlux4 Brown Case 18689	89	59	Leica Pradovit PC 600 Projector	999.99	399
Pentax KD10 Zoomster	29.99	15	CamerArmour Nikon D80, D40x Black,			Braun Book End Storage Case (3 Shelves)	24.99	9
Olympus Double Zoomster	34.99	19	Sony A100 Grey	29.99	5	Gepe Slide Mount Clearance	from	3
Single Zoomster	29.99	15	Nereus WPX1 WaterProof Housing	69.99	15	Sensor Cleaning		
TriPods			JJC Padded Rain Covers	39.99	15	Green Clean Mini Vacuum	15.99	5
Benro A1180T Compact Travel Legs	179.99	99	Remote Controls			Vacum Pick-ups 5x PP	10.99	3
GH1P Long Lens Head	319.99	220	JJC Remote Control (Canon RS60) MR-C	19.99	8	Visible Dust Sensor Brush Tablet Cleaner	15.99	5
C1682TBO C/Fibre	349.99	250	Remote Control (Canon RS80) MR-A	19.99	8	1.3x Sensor Brush	29.99	15
Manfrotto 190XB Legs + 056 Kit Head	152.99	99	Remote Control (Pentax) MR-C	19.99	8	1.6x Sensor Brush	29.99	15
055XDB Legs	129.99	75	Remote Control (Nikon MC) MR-B	19.99	8	Brush Case	15	5
National Geographic NGEH2 Hydorst Head RC2	295.99	149	Remote Control (Oly 4/3rds) MR-E	19.99	8	8mm Brush	19.99	8
NGEH2 Hydorst Head RC5	309.99	149	Remote Control (Oly 4/3rds) MR-F	19.99	8	Chamber Clean	15.99	8
Velbon QHD-71 Ball & Socket Head	139.99	69						

STOCKS OF MOST ITEMS ARE LIMITED - RING NOW TO AVOID DISAPPOINTMENT



Connect
NOW

Established 1960

Shop On-Line 24/7
Shop open Mon-Fri
9 till 5.30

Pay by Cash or Cheque plus...



Prices correct when compiled. E&OE.

Please visit our website: **www.mathersoflancashire.co.uk**

Canon



Canon EOS 1100D + EF-S18-55mm IS £299

Above + 55-250IS Mk II Lens...£469
Above + 75-300 USM Mk3...£449

Nikon



Nikon D3200 + 18-55mm VR £359*

Above + 55-300mm VR...£599*
Above + Sigma 70-300APO...£509*
Nikon D3200 Body Only...£319*

***Less Cashback £30-£70**
With 2 Year Warranty

Nikon



Nikon D5200 + 18-55mm VR £519*

Above + 55-300mm VR...£759*
Nikon D5200 Body Only...£469*

***Less Cashback £50-£90**
With 2 Year Warranty

Canon



Canon EOS 70D + 18-55mm STM £995

70D + 18-135mm IS STM Lens...£1179
70D Body Only...£869

FUJIFILM X



Fujifilm X-E2 + XF18-55 OIS £1139

X-E2 Body only...£745
(Available in Black or Silver)

Panasonic LUMIX® G Series



Panasonic Lumix G-5+14-42mm Std Lens £349

Panasonic Lumix G-5 + 14-42mm + 45-150mm £538
G-5 Body Only...£299

With 3 Year Warranty



Panasonic Lumix G-6+14-42mm £499*

Panasonic Lumix G-6 + 14-42mm + 45-150mm £649*
G-6 + 14-140mm HD...£649**

***Less £50 Cashback**
****Less £100 Cashback**
With 3 Year Warranty



Panasonic Lumix GM1+12-32mm £579

Panasonic Lumix GM1 + 12-32mm + 45-150mm £779

With 3 Year Warranty



Panasonic Lumix GX7+20mm f1.7II £859

GX7+14-42mm £769
GX7 Body Only £699

(Available in Black or Silver)
With 3 Year Warranty

LUMIX® G Series Lenses

8mm f3.5 Fisheye	£569
14mm f2.5	£269
20mm f1.7 MkII (Black or Silver)	£289
7-14mm f4	£849
12-35mm f2.8	£859
14-42mm f3.5/5.6 MkII HD (Un-Boxed from Kit)	£149
X PZ 14-42mm f3.5-5.6	£279
X PZ 45-175mm f4-5.6	£315
14-140mm f3.5-5.6 O.I.S HD	£515
14-140mm f3.5-5.6 O.I.S HD (Un-Boxed from Kit)	£429
35-100mm f2.8	£929
45-150mm f4/5.6	£215
45-200mm f4-5.6	£249
100-300mm f4-5.6	£419
Leica Summilux 25mm f1.4 ASP	£429
Leica Elmarit DG Macro 45mm f2.8	£549

Panasonic

Lumix F5	£72
Lumix FS-50	£75
Lumix XS-1	£79
Lumix XS-3	£109
Lumix SZ-3	£89
Lumix SZ-9	£144
Lumix LZ-30	£148
Lumix FZ-62	£259
Lumix FZ-72	£285
Lumix FZ-72 Lens Kit	£399*
Inc LT-55 Tele & LA8 Adap	
Lumix FZ-200	£359
Lumix TZ-35	£169
Lumix TZ-40	£229**
*Less £30 Cashback + Free Leather Case & 8Gb Card	
Lumix FT25	£139
Lumix FT5	£265
Lumix LX-7	£289
Lumix LF-1	£263
LT-55 Teleconverter	£119
LA-8 Lens Adaptor	£46

FUJIFILM X

X-A1+XC16-50	£449*
*Less £80 Cashback	
X-M1+XC16-50mm	£489**
X-M1 Body Only	£469
Free Half Case With X-M1	
X-E1+XF18-55	£879**
**Less £100 Cashback	
X-E1 Body Only	£589
X-E2+XF18-55	£1139
X-E2 Body Only	£745
X-Pro1+18mm f2	£939*
*Claim Free 27.35 or 60mm	
X-Pro1 Body Only	£849
XF14mm f2.8	£659
XF23mm f1.4	£769
XF27mm f2.8	£345*
XF18-55mm	£499*
*Less £60 Cashback	
XF18mm f2.0	£399**
XF35mm f1.4	£414**
XF60mm f2.4	£449**
**Less £100 Cashback	
XC16-50mm	£329
XC50-230mm	£349
XF55-200mm	£559
XQ1	£349
X20	£399
X100s Inc Free Leather Case	£899
SL1000	£199
HS50EXR	£349

SIGMA

19mmf2.8A-DN(Pan4/3,Sony)	£149
30mmf2.8A-DN(Pan4/3,Sony)	£149
60mm f2.8A-DN (Pan4/3,Sony)	£149
30mm f1.4 A	£369*
*With Free USB Hub	
35mm f1.4 DG A HSM	£649
50mm f1.4 EX DG HSM	£329
85mm f1.4 EX DG HSM	£649
50mm f2.8 EX Macro DG	£266
70mm f2.8 EX Macro DG	£359
105mm f2.8 EX DG OS HSM Macro	£375
150mmf2.8EX DG OS HSM Macro	£679
10-20mm f4-5.6 EX DC HSM	£349
10-20mm f3.5 EX DC HSM	£389
12-24mmf4.5/5.6MK2DGHSM	£589
17-50mm f2.8 EX DC OS HSM	£308
17-70mm f2.8-4 DC Macro OS HSM	£339
18-35mm f1.8 DCA	£619
18-250mmf3.5-6.3DCOSMacro	£312
24-70mmf2.8EX IFDGHSM	£585
24-105mmf4 A OS HSM (Can/Nik)	£689
50-150mmf2.8EXDCOSHSM	£719
50-500mmAPOEXDG(Can/Nik)	£969
70-200mm f2.8 APO EX DG OS	£769
70-300mm f4-5.6 APO DG Mac II	£159
120-400mmf4.5/5.6APOOSHSM	£629
150-500mm APO DG OS HSM	£725
1.4x APO EX DG Conv (EX lenses)	£199
2x APO EX DG Conv (EX lenses)	£239

Nikon

Now With 2 Year Warranty + Cashback (See web for Details)

D5200+18-55VR Lens	£519*
D5200+18-55VR+55-300VR Lenses	£759*
D5200 Body Only	£469*
D5300+18-55VR Lens	£689
D5300+18-55VR+55-300VR Lenses	£919
D5300+18-140mm VR	£895
D5300 Body Only	£639
D7100+18-105EDVR Lens	£999*
D7100 Body Only	£849*
D610 Body Only	£1449
D610+AF-S24-85mm	£1869

AF-S28mmf1.8G	£499	AF-S35mmf1.8G	£159*
AF-S40mmf2.8Mac	£199*	AF-S50mmf1.8G	£159
AF-S50mmf1.4G	£295	AF-S60mmf2.8Mac	£429
AF-S85mmf1.8G	£365	AF-S85mmf1.4G	£1199
AF-S85mmf3.5Mac	£389	AF-S105f2.8MacVR	£649*
AF-S10-24mm ED	£649	AF-S12-24mm ED	£879
AF-S16-85 G VR	£449*	AF-S17-55mm G	£1049
AF-S18-35GED	£549	AF-S18-140 GVR	£399*
AF-S18-200G VR II	£599*	AF-S18-300 G VR	£679*
AF-S24-70GED	£1269*	AF-S24-85 GVR	£429
AF-S24-120GVR	£829	AF-S28-300EDVR	£699*
AF-S55-200 GVR	£159	AF-S55-300 GVR	£249*
AF-S70-200mm f4 VR			£949
AF-S70-200mm f2.8VR II			£1635*
AF-S70-300mm f4.5/5.6EDVR			£469*
AF-S80-400mm f4.5/5.6EDVR			£1949

***CASHBACK!! CALL OR SEE WEBSITE FOR DETAILS**

Please visit our website for best prices on Lowepro bags, Hoya and Kood filters, Fuji memory cards, batteries and camera accessories. E&OE.

PLEASE NOTE
WE STILL STOCK FILM!
SEE OUR WEBSITE
FOR FULL RANGE

SIGMA
3 YEAR UK WARRANTY
For registration and conditions log on to
www.sigma-imaging-uk.com/warranty

E-mail: sales@mathersoflancashire.co.uk Shop Address: 23, Market Street, Bolton. BL1 1BU.

ALL UK STOCK-ORDERS OVER £100 POST FREE



specialauctionservices.com

Photographica Auctions 13 February and 30 April



To be included in our 13 February sale: a Taylor-Hobson Special f/1.4 5cm Lens, a Hugo Meyer Makro Plasmat f/2.7 105mm Lens and a Smith, Beck & Beck Stereoscopic Viewer - with over 500 period cards and stereo Autochromes - and a Zeiss Ikon Contaflex Camera

On 21 November we held our largest-ever Photographica sale, totalling over £150,000. Highlights included exceptional prices for brass portrait lenses and Dallmeyer Super Six lenses. Our next sale on 13 February includes Taylor-Hobson lenses from the collection of Ron Brown, a former filmmaker at Rank, fine Leica cameras and lenses, Hasselblad, Rollei, Nikon, Canon, Contax, Zeiss, Pentax and mahogany and brass cameras, as well as photographs – silver prints, albumen prints, stereo Lumiere Autochromes, stereo cards and cartes-de-visite. We are now taking in consignments for our following auction on 30 April. We are now the largest camera auction house in the United Kingdom and for our recent sales we have travelled all over the country collecting cameras and photographs of all types and values, which we sell to buyers around the world.

For further information, or to get a valuation, please contact Hugo Marsh or Jonathan Brown on:
+ (0)1635 580595 or hugo@specialauctionservices.com

81 Greenham Business Park, Newbury RG19 6HW www.specialauctionservices.com



BUY AT A BETTER PRICE
SELL WITHOUT RISK OR HASSLE

www.mpbphotographic.co.uk

☎ 0845 459 0101



BUY

USED PHOTOGRAPHIC EQUIPMENT

Stop paying a premium on cameras and equipment - buy used at MPB. We are a specialist dealer in quality used gear, with a focus on Canon and Nikon products. We have a huge range of used equipment at fantastic prices, all of which come with a six month warranty and next working day delivery. We only trade in genuine stock purchased within the EU.

The Benefits of Buying Used with MPB

- ▶ Our high quality used equipment is significantly cheaper than new, and does not depreciate in value as much after purchase
- ▶ All of our Used Equipment comes with a six month warranty at no extra cost, for your peace of mind
- ▶ All in stock items are shipped for next working day delivery, with saturday delivery available as an option
- ▶ Our staff are knowledgeable and passionate about the equipment we sell



SELL

YOUR GEAR FOR CASH OR AN UPGRADE

Avoid the risks and additional fees of auction sites by selling your equipment to us! We buy most modern photographic equipment, including cameras, lenses, flashguns, tripods and more.

Just tell us what you have and we'll give you a competitive quote within one working day. If you're happy with it, we'll arrange courier collection free of charge. You can also part exchange your used gear for new equipment with us; we'll arrange free collection on a suitable day and throw in free delivery on the items you purchase!

How Selling to Us Works

- ▶ Fill in our simple online form (or call us on our phone number below) listing any items you'd like to sell and their condition
- ▶ We'll get back to you with a competitive quote within one working day
- ▶ If you accept, we'll arrange free courier collection of your items on a suitable day
- ▶ Once we have checked the items, we'll confirm the quote by email and send you the money via bank transfer



WE OFFER GREAT PART EXCHANGE DEALS
All part exchange orders come with free courier collection of your items as well as free delivery on the items you purchase!



🐦 @mpbphotographic

f /mpbphotographic

g+ /+mpbphotographic

www.mpbphotographic.co.uk

0845 459 0101



Cameras For Sale

teddingtonphotographic

New and used photographic specialist

Digital & AF Cameras and Lenses (many more on our website)	
Canon EOS 20D + BG-E2.....	good £100
Canon EOS 40D body.....	exc £225
Canon EOS 1n body.....	vg £120
Canon EOS 3 body.....	used £95
Canon EF 24mm f1.4 II USM - boxed.....	mint- £999
Canon EF 24mm f2.8.....	exc £225
Canon EF 55mm f1.2 II USM - boxed.....	mint- £1249
Canon EF 100-400mm f4.5-5.6L IS USM - boxed.....	exc £850
Jessop 2X DG Converter - Nikon AF.....	exc £40
Minolta Dynax 7000i body.....	vg £25
Minolta AF 28mm f2.8.....	exc £89
Minolta AF 75-300mm f4.5-5.6.....	£75 £49
Nikon D50 body.....	vg £99
Nikon D70s body.....	vg £120
Nikon D700 body - boxed.....	exc+ £995
Nikon D700 body.....	used £850
Nikon D300 body.....	from £325
Nikon MB-D200 Battery Grip.....	exc £80
Nikon F65 + 28-100mm f3.5-5.6G.....	£65 £49
Nikon F80 + 28-100mm f3.5-5.6G.....	vg £95
Nikon F100 body + MB-15.....	good £149
Nikkor 16-35mm f4G ED AFS FX - boxed.....	exc+ £649
Nikkor 16-85mm f3.5-5.6G VR ED AF-S DX.....	exc £295
Nikkor 17-35mm f2.8G AFS DX.....	£650 £750
Nikkor 28-300mm f3.5-5.6G AFS FX - boxed.....	exc+ £450
Nikkor 35-105mm f3.5-4.5 AFD.....	exc £85
Nikkor 70-300mm f4.5-5.6G AFD.....	£65 £49
Nikkor 75-240mm f4.5-5.6 AFD.....	£75 £50
Nikkor 80-400mm f4.5-5.6D ED AF VR.....	£699 £650
Olympus EP3 + 14-42mm + 40-150mm + R-LM1 flash.....	exc £350
Olympus 14-54mm f2.8-3.5 Zuiko Digital 4/3.....	exc £225
Pentax K200 + 18-55mm AL VR.....	exc £275
Pentax MZ-60+28-90mm f3.5-5.6 SMC-FA.....	exc £50
Pentax 50-135mm f2.8 DA SDM.....	£550 £499
Sigma 20-40mm f2.8D - Nikon AFD.....	vg £250
Sigma 28mm f1.8 II - Nikon AFD (pre Live View only).....	vg £99
Sigma 50mm f2.8 EX Macro - Nikon AFD.....	exc £185
Sigma 180mm f2.8 OS HSM Macro - Sony/Minolta.....	£999 £899
Sigma 1.4X Apo EX DG - Sony/Minolta.....	exc £125
Tamron SP 20-40mm f2.8-3.5 - boxed.....	exc £100
Tamron SP 200-500mm f5-6.3 Di LD - Nikon AFD.....	£550 £499
Manual Focus Cameras and Lenses (many more on our website)	
Canon AE-1 + FD 35-70mm f4.....	vg £99
Canon AT-1 + 50mm f1.8 FD.....	vg £79
Canon FD 50mm f1.4 SSC.....	vg £45
Canon FD 100mm f2.8 SSC.....	good £50
Canon FD 300mm f4.....	£199 £150
Contax 35mm f2.8.....	vg £275
Contax 28mm f2.8.....	vg £250
Leitz 80-200mm f4.5 Vario-Elmar.....	£199 £175
Minolta X700 + 50mm f1.7MD.....	vg £75
Nikomati EL body (black).....	vg £75
Nikon FA + 50mm f1.8 AIS.....	vg £195
Nikon FM + 50mm f1.8E.....	exc £125
Nikon FM2n body.....	exc £125
Nikkor 24mm f2.8 Ai.....	vg £120
Nikkor 28mm f3.5 Ai.....	vg £85
Nikkor 35-105mm f3.5-4.5 AIS.....	used £39
Nikon 55mm f1.2 Ai.....	vg £25
Nikkor 55mm f3.5 Micro Pre-Ai.....	used £75
Nikkor-Q 35mm f2 Pre-Ai.....	£249 £199
Nikkor-S 55mm f1.2 Pre-Ai.....	vg £225
Nikkor-Q 135mm f3.5 Pre-Ai.....	exc £95
Nikkor-Q C 200mm f4 Pre-Ai.....	exc+ £75
Nikkor-C 500mm f8 Reflex - w/filter set & case.....	vg £300
Olympus OM 28mm f2.8.....	exc £55
Olympus OM 135mm f3.5.....	vg £55
Olympus OM 200mm f4.....	vg £55
Pentax MX body.....	exc £89
Pentax 20mm f4 SMC-M.....	£295 £250
Pentax 28mm f3.5 SMC-M.....	exc £30
Pentax 50mm f1.7 SMC-A.....	exc £59
Pentax 135mm f3.5 SMC-M.....	exc £35
Tamron 28mm f2.8 Adaptall B&A (excl mount).....	vg £25
Tamron SP 90mm f2.5 Macro Adaptall (excl mount).....	vg £125
Medium Format & Other Cameras (many more on our website)	
Contax TVS III.....	exc £150
Fuji GX680 Pro kit.....	good £499
Hasselblad XPanII + 45mm f4 kit - boxed.....	exc £1650
Hasselblad 500CM + 80mm f2.8 T*Planar.....	£599 £550
Hasselblad 503CX+80mm f2.8 T*Planar.....	vg £750
Leica Minilux.....	exc £175
Mamiya RZ67ProII + 90mm f3.5 + w/l.....	good £399
Accessories (many more on our website)	
Canon Angle Finder B.....	vg £45
Capital SP-1 Spotmeter.....	exc £75
Centon MR40 Ringflash - Canon EOS Film only.....	vg £30
Contax fit Auto Bellows (Aico).....	£50 £25
Gossen Lunasix F.....	exc £55
Hahnel Pro Remote Release - Canon AF.....	exc £35
Leisegang 300AF + 85mm f2.8.....	exc £75
Metz 45 CT1 NiCad.....	exc £69
Minolta Flashmeter III.....	vg £95
Nikon 52mm No4T Close Up Lens - boxed.....	mint- £50
Olympus OM Adapter MF1 (OM to 4/3rds).....	exc+ £50
Olympus OM Vari Finder.....	exc £45
Panasonic DMW-LVF1 Finder.....	mint- £100
Polaroid Macro LED Ring Flash.....	exc £25
Praktica Extension Tube Set (B & M42 fit).....	exc £5
Sekonic Flashmate L-308B.....	vg £85
Sony FDA-ATAM Angle Finder - boxed.....	£95 £75

020 8977 1064

17 Broad Street, Teddington TW11 8QZ

www.teddingtonphotographic.com



• See our website for 100s more items • Cameras bought for CASH + P/X + Commission welcome •

heritagecameras

Hundreds of used cameras, lenses, flash units and accessories

Cameras.....from £9.99	Pentax AF220T Bounce TTL...£29.99
35mm SLR Cameras.....from £9.99	National PE-5650 Hammerhead...£39.99
Olympus OM101 Power Focus.....£19.99	Studio Flash Meters.....from £19.99
Pentax SF7 Body, Bounce Flash...£29.99	Accessories.....from £3.99
Sigma SA-5 Date Body, Manual...£29.99	Instruction Manuals.....from £3.99
APS SLR Cameras.....from £12.99	Lens Adapters, Mounts.....from £4.99
110 Camera Outfits.....from £19.99	Ever Ready Cases.....from £9.99
Lenses.....from £19.99	Canon Barcode Reader E.....from £9.99
70-162mm f/3.5 Macro, M42.....£24.99	Macro Close Up Accessories...from £9.99
Sigma 28-84mm, Olympus OM.....£29.99	Canon 1:1 Macro Tube M Set...£29.99
Sigma 70-210mm, Nikon AF...£29.99	APS Film (twin pack, outdated).....£12.99
Minolta MD 35-70mm f/3.5.....£29.99	Auto Winders, Grips.....from £16.99
Pentax 110 50mm f/2.8, Boxed.....£29.99	Collectable.....from £9.99
Olympus OM Zuiko 35-105mm.....£39.99	Mamiya ZE-2 Quartz Body.....£19.99
100-300mm AF for older EOS.....£39.99	Extension Tubes, Exakta.....from £17.99
Nikon IX Nikkor 60-180mm with Manual 2X-3X Vario Tele Converter, M42...£19.99	Fuji Flash for FZ 3000 Zoom.....£19.99
Adapter for Sony NEX, A3000.....£39.99	Vivitar LX-S Studio Accessory.....£19.99
170-500mm AF Zoom Lens for Sigma	T2 Lens Mount for Alpa SLRs.....£19.99
SA Film, SD Digital SLRs.....£149.99	Chinon CX 35mm SLR Body.....£24.99
Flash Units.....from £9.99	Minolta Auto Electroflash 280.....£19.99
Minolta Auto Electroflash 280.....£19.99	Minolta Slide Copier for Bellows...£29.99
Regula 736CX Bounce, Hot Shoe...£19.99	Mamiya Auto Rewind for ZE-X.....£39.99
Wotan SC18 Slave.....from £19.99	Around 350 items available.....E&OE

AT LEAST **25% OFF**

ALL THESE WEB SITE PRICES!

Buy securely online: www.heritagecameras.co.uk/ap

amateur Photographer CLASSIFIED

EX DEMO SAVES YOU MONEY

200-400 f4 IS L USM
£9999

400 f2.8 IS L USM II
£7799

500 f4 IS L USM II
£7399

600 f4 IS L USM II
£9799

Price correct when compiled 03/01/14. Please check stock with us before making a lengthy journey.E&OE.

Mail Order:
01803 852400
Email - info@mifsuds.com
www.mifsuds.com
FAMILY RUN SINCE 1954
27-29, Bolton Street, Brixham. Devon. TQ5 9BZ.

★★ SPECIAL OFFERS ★★	CLEARANCE OFFERS	END OF LINES ★★
NEW HOYA MULTI-COATED SLIM DIGITAL UV FILTERS 49mm £11.49 55mm £13.49 62mm £15.49 72mm £19.49 30mm £12.49 58mm £14.49 67mm £16.49 77mm £21.49 New KOOD Japanese Optical Flat Skylight or UV Filters 27/28/30/35/37/37.5/39/40.5mm each £7.99 43/46/49/52mm each £8.99 55/58mm each £9.99 62/67mm each £11.99 72/77mm each £15.99 CLIP-ON LENS CAPS 27, 28, 30, 34, 37mm £2.99 each 40.5, 43, 46, 48, 49mm £3.35 each 52, 55, 58, 62mm £3.65 each 67, 72, 77, 82, 86mm £3.99 each LINEAR POLARIZING FILTERS to clear (for Manual Focus only) 49mm £1.99 Hoya 82mm Linear Pol £39.95 WIDE ANGLE LENS HOODS 49, 52, 55mm (rubber) £6.49 58, 62, 67mm (rubber) £7.49 RUBBER LENS HOODS 46, 49, 52, 55mm £3.99 each 58, 62, 67, 72mm £5.35 each 77mm £7.99 82mm Metal £8.99 KOOD SOFT LENS POUCHES 75x90 £3.49 90x140 £4.49 75x110 £3.99 90x170 £4.99 HARD LENS CASES to clear Small £2.99 Med £3.99 Large £5 5 ONLY 52mm Hoya Circular Polarizing Filters £15.95 each 2 ONLY 67mm Kood Circular Polarizing Filters £13.49 each 3 ONLY 58mm HOYA PRO-1 Circular Polarizers £29.95 each 2 ONLY 62mm B&W Circular Polarizing Filters £14.95 each NEW HOYA 49mm SKYLIGHT to clear £1.99 each 49mm Cross Screen 99p each	S/H PENTAX 35mm GEAR ME Super Body (black) £27.50 ME Super Case £3.49 28mm f2.8 Takumar-A £23.50 24.35mm f3.5 M Zoom £89.95 28.4mm f2.8 M Zoom £49.95 50mm f1.7 A (boxed) £19.95 50mm f1.7 M SMC £15.95 28.4mm f3.5/4.5 Zoom £26.50 80/200mm 14.5 M £19.95 S/H PENTAX MANUAL GEAR Tokina 25/50mm f4 £29.95 Vivitar 28mm f2.8 £10.95 Tokina 80/200mm f4.5 PKA £17.50 Tokina 60/200mm f4/5.6 £39.95 Cosina 100mm f3.5 Macro £57.50 Auto Extension Tubes (3) £12.50 PK Fit 2X Converter/Case £5.99 PK to M42 Adapter £4.99 Pentax Rear Lens Cap £1.99 S/H NIKON 35mm GEAR Nikon F50 Body £18.50 Nikon N50 Body £19.95 Nikon 28/80mm f4/5.6 D £24.95 Nikon DB-5 £4.99 Nikon MB-CP10 Grip £9.95 Speedline SB-80DX/Case £89.95 S/H COLLECTORS ITEMS Agfa Isola 1 Camera and Case £5.99 120 film (needs new winder) £4.99 Iford Sport 4 (127) & Case £4.50 Kodak Bantam Colorsnap 3 £4.50 Coronet Flashmaster (120) £5.99 Zeiss Ikon Ikonomat A (126) £8.99 Canon Ixus II and Case £9.95 Reflex-Korelle 75mm f2.9 Victor Lens (hard to find) £79.95 CABLE RELEASES to clear 6" - £1.75 20ft Air Release - £4.99 Boxed SUNPAK G4500 PRO FLASHGUN (like Metz) £34.95 40.5mm Multi-Coated Close-Up LENS +1, +2, +3 £5.99 each THIN Camera Straps 99p each £2 POST/PACKING SMALL ITEMS	BANKRUPT STOCK TO CLEAR 27mm UV, NDx4 £1.99 each 37.5mm 82A, 90B, 85 £1.99 each 43.5mm Skylight 1A £4.99 each 46mm Centre Spot, Split Field, Soft Spot, Red, UV, Skylight, 3 Face Rotating Filter, 5 Face Rotating Filter £2.99 each 49mm 4 Star, 6 Star, 85A, 82A £1.99 each 80B, 81A, FLW, UV, Skylight, Starburst £1.99 each 52mm Star 2, Star 4, Star 6, Fog 1, FLW, FLD, 85, 82A, 80B, Centre Clear, Soft Spot, Yellow Centre Clear, Yellow, Green, UV, Sky £2.99 each 55mm 82B, 82C, 85, 85B, 85C, 85A, Sky 13, 6 Star, 82A £2.99 each 58mm 80B, 80C, Star 6 £4.99 each FLD £4.99 each 67mm 80C, 82A, 85, Fog 2, Star 8, Yellow/Green £3.99 each 72mm UV, Green, 80B, Yellow £4.99 each 82mm UV, Skylight £10.95 each S/H YASHICA CONTAX FIT LENSES Super Paragon 28mm f2.8 £6.99 Photax Paragon 200mm f3.5 £14.50 Super Paragon 80/200mm f4.5 £14.50 Yashica 75/200mm f4.5 Macro £25 Yashica to M42 Screw Adapter £4 Yashica Body Cap £1.99 Yashica Wide Strap £1.49 Yashica FX-D ER Case £2.99 BATTERY CLEARANCE PX625 £2.99 V76PX £1.49 123A or CR2 Lithium £3.99 each 2CR5 or 2CRP2 Lithium £3.99 each CR2016 or CR2325 99p each CR1620 or CR1220 99p each CR1216 or CR1025 99p each

Mail Orders by return, ask for Trish, Dave or Dennis
Tel: 0161 336 4603
www.ukfiltercentre.co.uk
Always a good sign
67 Manchester Road, Denton, Manchester M34 2AF
norton.d@btconnect.com

Accessories

Photographic Backgrounds

Hard wearing • Low crease • Washable

PLAIN	8' x 8'	8' x 12'	8' x 16'
£15	£24	£29	
PLUS P&P			

10 COLOURS INC BLACK, WHITE & CHROMA COLOURS

CLOUDED	8' x 8'	8' x 12'
£27	£44	
PLUS P&P		

20 COLOURS. SPECIAL OFFER : 8 x 12 CLOUDED - 2 FOR £80 OR 3 FOR £115

01457 764140 for free colour brochure or visit
www.colourscape.co.uk

Camera Fairs

CAMERA FAIR BRISTOL SUNDAY 26TH JANUARY 2014 10AM TILL 2PM.

Warmley Community Centre,
20, Deanery Road, Warmley,
Bristol. BS15 9JB.
Earlybird adm: 9am £5. Others
10am £2. Refreshments available.
Sales tables £20.
Tel: Sean 07882 620649.

CAMERA FAIR LEEDS – Sun 19th Jan
10am, Village Hall, Boston Spa, Just off
A1 near Wetherby. Tel: 07979913156

SOUTH LONDON CAMERA FAIR.
Sunday 19th January 2014. Buy, sell or
exchange film/ digital. Kennal Technology
College, Sevenoaks Way, Sidcup. Kent.
DA14 5AA. 10-2 adm £3 early entry
8.30 £10. Free camera check at camera
clinic. BOOKINGS - 0208 852 7437.
www.mppusers.com/camerafair

Camera Repairs

MALCOLM TAYLOR FOR CLASSIC LEICA

SALES & REPAIRS SERVICE

Good stock of used Leica bodies,
lenses and accessories available.
Fully equipped workshop on premises for
repair and service of your classic Leicas,
R/F Nikons and Canons including
accessories and lenses and also vacuum
coating facilities. Request list and details.
M8-M9 Bit coding of lense ASK.

Upper Lye Farm, Aymestrey, Hereford HR6 9SZ.

Tel: 01568 770542

Printing

Palm Labs Photographic Processing & Printing

Palm Laboratory Ltd
69 Rea Street
Birmingham B5 6BB
Established 30 Years

- **Kodak & ILFORD** Film now in stock
- E6 / Slide / C41 / Neg / B&W Film Processing
- Process & Print Packages on Kodak Paper
- Digital Package Deals on Kodak Paper
- 35mm / 120 / 5x4 / 10x8 Film's
- Traditional Black & White on Ilford Paper
- Optical Colour Handprints on Kodak Paper
- Drum & Whole film Scanning Services
- Exhibition Prints on Kodak Paper
- Digital C-type Print's on Kodak Endura
- Portfolio's and Student Discounts
- Lomography Prints and Scans
- Mounting Services ● Metallic / Gloss / Matt Paper
- Friendly Advice ● Postal Service

0121 622 5504
www.palmlabs.co.uk
info@palmlabs.co.uk

Classic Dealer

Buy or sell at Manchester's
largest selection of used
photographic equipment



The **Real Camera Co.**

Sevendale House
7 Dale Street
Manchester M1 1JA

Tel/Fax: 0161 907 3236

E-mail: sales@realcamera.co.uk

Wanted

Peter Loy
COLLECTABLE CAMERA SPECIALISTS

CAMERA COLLECTIONS WANTED

Tel: +44 (0)20 8867 2751
Call us - we can come to you
(UK & Europe)
www.peterloy.com

WANTED FOR CASH OR COMMISSION

Digital: Nikon D3, D3x, D3s, D4, D90, D200, D300, D300s, D600
D700, D800, D800E, D5000, D5100, D5200, D7000, D7100

Canon EOS 1Ds II/III, 1D II/III/IV, 1D X, 1D C, 5d I/II/III, 7d I/II
50D, 60D, 100D, 500D, 550D, 600D, 700D, 1100D. G9-12

Late high-end Olympus, Panasonic Lumix, Pentax, Sony Alpha
Leica M8, M8.2, M9, M9-P, M type 240, M Monochrom, M-E
Leica DMR backs, X1, X2, D-lux 3-6, Digilux 3
Fuji X-series. Hasselblad H-series. Epson R-D1/1s
Late high-end Minolta, Samyang, Sigma, Tamron, Tokina lenses

Film: Alpa, Angenieux, Arca Swiss, Contax, Ebony, Fotoman
Fuji 6X7 up to 6X17, Hasselblad, Horseman, Konica Hexar
Kinoptik, Leica, Leica copies, Linhof, Mamiya 6 and 7
Nikon, Pentax 67, Plaubel, Rodenstock, Rollei, Schneider, Sinar
Toyo, Voigtlander Bessa, Zeiss Contarex, current Zeiss Ikon

Must be in nice condition! Estate sales welcome.

Contact us now for our best price. We can also arrange
collection from your address on a day of your choice.

Tel: 01736 719461 Fax: 01736 719538

Email: pwalnes@truemesh.com Website: www.peterwalnes.com
Peter Walnes, PO Box 332, Penzance, Cornwall TR18 9DP

Black & White Processing

Professional B/W colour printing. Hand
Processing all types of films from 35m-5x4
Develop and Contacts £6.00 each
2 or more film £5.00 each
Develop, 5x7s @ £14 per roll
All printed on genuine b/w, colour papers.
Phone for price list of all services:
01442 231993
Send cheque + £2
All work sent back recorded delivery
Karl Howard, 16 Chalfont Close,
Hemel Hempstead, Hertfordshire, HP2 7JR

Specialist Repairers

Newton Ellis & Co CLASSIC CAMERA REPAIR SPECIALISTS

Tel: 0151 236 1391

Postal service available
Repairs to all photographic equipment
cameras (classic, modern and digital)
lenses, camcorders, binoculars, etc
29 Cheapside, Liverpool L2 2DY
www.newtonellis.com

KAREN WILLSON BRISTOL, Superior
quality processing & printing. Tel: 01179
515671 www.kwfilmprocessing.co.uk

**amateur
Photographer**

**Light Tents, Tabletop Studios
& Fluorescent Lighting**

80cm Tabletop Studio Kit £229.90
200cm Portrait Studio Cube £299.00
Acrylic Riser Tables (Black+White) £19.95
7 Bulb Lighting + Octagon Softbox £299.00 pair

**Fast
Despatch
all prices plus p&p**
01530 272229
www.stevesphotoshop.co.uk



OGDEN CHESNUTT

On New Year's Eve, Ogden Chesnutt sees the future of photography thanks to booze and a bang on the head

EVERY year since I moved to London from the wilds of Northumberland, I have followed the same New Year's Eve ritual. Starting at noon, I begin a James Bond marathon of films starring Roger Moore (the finest of the Bonds), culled from VHS tapes found in charity shops over the previous year.

At 2pm, I pick up the phone and order a large pizza with a barbecue sauce base – a delicacy introduced to me by my son, who now lives in America. Along with this, I order nachos and a box of potato wedges. I consume the pizza first.

At 4pm, I crack open my first ale – I prefer a Meantime or an Adnams – and finish the last of the pizza. In between *Octopussy* and *A View To A Kill*, I iron my powder-blue suit and shave. A couple of ales later, I pour the wedges into a bowl and cover it with foil, then head out the door around 7pm.

The pub windows are fogged over as I approach and from down the street I can hear the crowd singing along to pub anthems.

Eli already has a pint waiting for me.

'You brought your famous wedges!' he says, beaming. Rick the barman raises an eyebrow.

'Northumberland's famous wedges,' I correct him. 'I couldn't begin to take credit for these.'

I remove the foil from the bowl and he snaps a picture on his iPhone, and with a pinch of this and a twist of that he's made my wedges look like a vintage photo on one of my mother's old recipes. I wonder if they had Cool Ranch dip back in the '50s?

'You know,' says Eli, stuffing two potatoes in his mouth with each hand, 'we do the same thing every year. What if we do something different?' he says.

'What did you have in mind?'

'It's probably the best night of the year for street photography. Let's go take pictures!'

The idea sounds as novel as one of Q's gadgets. But I add, 'We'll at least stay for happy hour, right?'

The next thing I remember, we're on a packed bus headed for central London, and Eli is taking passenger-eye-view shots with his iPhone and Tweeting them in real time to his followers. I only kind of half know what that sentence means.

Eventually we terminate in Trafalgar Square and follow crowds up to Piccadilly Circus where the neon ambience is the first thing that motivates me to take my camera out of my bag. I shoot groups of underdressed men and overdressed women shouting in some lost language of insobriety. The wet pavement glistens in reflected blues, purples and reds.

The back of my brain is wondering what the point of this picture is. The front of my brain asks whether every picture needs to have a point. 'I just want to do something different!' I shout.

'Well, that's why we're here,' says Eli.

I try a zoom burst of the big neon Sanyo sign. It's going to be a big statement on consumerism, only I give the zoom too much of a twist, slip on the ice – rather, a Smirnoff Ice – and careen into an ice sculpture, which teeters and falls on top of me.

Suddenly I know how Han Solo felt, as the city lights pull away from me and the known world dissolves into black. I'm pretty sure I'm dead. As I lie prone, the world falls strangely silent and so many things seem clear. The future unfolds before me.

I see young photographers searching for heroes like Sally Mann or Helmut Newton and instead finding nothing, due to David Cameron's web filter. I see art homogenised into saccharine offerings by photographers afraid of being blacklisted or desperate to be seen.

I see a landscape where composition and

technique are irrelevant due to so many advances in digital technology. Guide modes and facial recognition mean casual photographers no longer have to think about how to take a picture.

I see photographers with Wi-Fi-enabled cameras in national parks downloading info that tells them the best positions from which to shoot. And I see photographers filming video on cheap 8K cameras and pulling still images at the opportune times – the death of the decisive moment.

Someone kicks my face. I open my eyes and Eli is staring down. To his left, revellers are pulling chunks off the ice sculpture and garnishing their cocktails.

An off-duty paramedic has crossed the road from the burger bar to help and assures me I didn't actually lose consciousness – I'm just really drunk.

Suddenly, inspiration hits. I ask the paramedic if he'd take my picture. The ultimate selfie.

'Of course,' he says. 'I'm a photographer too.' He scrolls through the menu. 'Where's night portrait?'

When I finally get home the TV is on, and the nachos are still warm resting on top of it. I've been thinking about those visions of the future. The world's like a Bond movie: we all know where it's headed. The only surprising things are Q's gadgets. And that's why we love them.

They say life begins at the end of your comfort zone, but for me, the world is certainly enough. **AP**

'Suddenly I know how Han Solo felt, as the city lights pull away from me and the known world dissolves into black'

An avid AP reader since birth, **Ogden Chesnutt** lives for photography and the sound of a tripped shutter. In the third issue of each month he shares his photographic experiences and thoughts, as well as his adventures with his camera club friend Eli

Editorial

Amateur Photographer, IPC Media, Blue Fin Building, 110 Southwark Street, London SE1 0SU

Telephone 0203 148 4138 **Fax** 0203 148 8123

Email amateurphotographer@ipcmedia.com

Picture returns: **Telephone** 0203 148 4121

Email appicturedesk@ipcmedia.com

Subscriptions

Email ipcsubs@quadrantsubs.com.

Telephone 0844 848 0848 or +44 (0)330 3330 233 from overseas.

One year (51 issues) UK £145.55; Europe €259.99;

USA \$338.99; Rest of World £221.99.

Test Reports

Contact OTC for copies of camera test reports published in AP.

Telephone 01707 273 773.

Advertising

Amateur Photographer, IPC Media, Blue Fin Building, 110 Southwark Street, London SE1 0SU. **Telephone** 0203 148 2516

Email mark_rankine@ipcmedia.com

Classified telephone 0203 148 2929. **Fax:** 0203 148 8158

Display telephone 0203 148 2516. **Fax:** 0203 148 8158

Inserts call Innovator on 0203 148 3710

Editorial team

Group Editor	Nigel Atherton
Editor's PA	Christine Lay
Technical Editor	Richard Sibley
Deputy Technical Editor	Michael Topham
Technical Writer	Callum McInerney-Riley
Technique/Features Editor	Phil Hall
Senior Features Writer	Oliver Atwell
News Editor	Chris Cheesman
Production Editor	Lesley Upton
Deputy Production Editor	Breandan Maguire
Senior Sub Editor	Oliver Cotton
Art Editor	Mark Jacobs
Deputy Art Editor	Sarah Foster
Designer	Antony Green
Photo-Science Consultant	Professor Robert Newman
Studio Manager	Andrew Sydenham
Picture Researcher	Rosie Barratt

Special thanks to The moderators

of the AP website Andrew Robertson, Chris Cool, Fenris Oswin, Isadb, Nick Roberts, The Fat Controller
Contributors Chris Gatum, Jon Stapley

Advertising team

Advertising Director	Mark Rankine	0203 148 2516
Advertisement Manager	Julia Laurence	0203 148 2508
Senior Display Sales Exec	Simon Gerard	0203 148 2510
Display Sales Exec	Sophia Freeman	0203 148 2637
Area Manager Midlands & North	Rob Selvey	01922 412 720
Classified Sales enquiries	Rob Selvey	01922 412 720
Display Ad Production	John Jones	0203 148 2671
Copy Chaser	Kumu Vithlani	0203 148 2645

Marketing and promotions

Marketing Manager	Samantha Blakey	0203 148 4321
Online Manager	Karen Sheard	0203 148 4943
SPI Administrator	Nadine Thomas	0203 148 4326

Inserts Innovator Telephone 0203 148 3710

Repro Camden Town Typesetters Ltd **Telephone** 0208 523 6700

Printed in the UK by Wyndeham Group

Distributed by Marketforce, Blue Fin Building, 110 Southwark Street, London SE1 0SU. **Telephone** 0203 148 3333

Publishing team

Group Magazines Editor	Garry Coward-Williams
Publishing Director	Alex Robb
Managing Director	Paul Williams

All contributions to Amateur Photographer must be original, not copies or duplicated to other publications. The editor reserves the right to shorten or modify any letter or material submitted. IPC Media or its associated companies reserves the right to re-use any submission sent to the letters column of Amateur Photographer magazine, in any format or medium, WHETHER PRINTED, ELECTRONIC OR OTHERWISE. Amateur Photographer® is a registered trademark of IPC Media. © IPC Media 2014. Amateur Photographer (incorporating Photo Technique & Camera) is published weekly (51 issues per year) on the Tuesday preceding the cover date by IPC Inspire, part of IPC Media, Blue Fin Building, 110 Southwark Street, London SE1 0SU. Distributed by Marketforce (UK) Ltd, Blue Fin Building, 110 Southwark Street SE1 0SU. ISSN 0002-6840. No part of this publication may be reproduced, stored in a retrieval or transmitted in any format or medium, whether printed, electronic or otherwise, without the prior written permission of the publisher or the editor. This is considered a breach of copyright and action will be taken where this occurs. This magazine must not be lent, sold, hired or otherwise disposed of in a mutilated condition or in any authorised cover by way, or by trade, or annexed to any publication or advertising matter without first obtaining written permission from the publisher. IPC Media Ltd does not accept responsibility for loss or damage to unsolicited photographs and manuscripts, and product samples. IPC Media reserves the right to use any submissions sent to Amateur Photographer Magazine in any format or medium, including electronic. One-year subscription (51 issues) £145.55 (UK), €259.99 (Europe), \$338.99 (USA), £221.99 (rest of world). The 2014 US annual DEU subscription price is \$338.99, airfreight and mailing in the USA by named Air Business Ltd, c/o Worldnet Shipping Inc, 156-15, 146th Avenue, 2nd floor, Jamaica, NY 11434, USA. Periodicals postage paid at Jamaica NY 11431, USA. Postmaster: Send address changes to Amateur Photographer, Air Business Ltd, c/o Worldnet Shipping Inc, 156-15, 146th Avenue, 2nd floor, Jamaica, NY 11434, USA. Subscriptions records are maintained at IPC Media, Blue Fin Building, 110 Southwark Street, London, SE1 0SU. Air Business Ltd is acting as our mailing agent.

- SALE NOW ON! -

Fujifilm X20
Black or Silver



Only **£379.00**

Was £429.99

Fujifilm X-M1
+ 16-50mm



Only **£469.00**

Was £599.99

Fujifilm X-PRO 1
Body Only



Only **£829.00**

Was £999.00

Fujifilm X-PRO 1
+ XF18mm f/2.0



Only **£899.00**

Was £1,428.00

*Free lens to be claimed from Fujifilm UK.

Nikon Coolpix A
Black or Silver



Only **£649.00**

Was £999.99

Nikon D5200
+ 18-55mm VR



Only **£479.00***

Was £819.99

*Includes £50 back from Nikon. See web.

Nikon D7000
+ 18-105mm VR



Only **£610.00***

Was £1,207.99

*Includes £70 back from Nikon. See web.

Nikon 14-24mm
f/2.8G ED



Only **£1,299.00***

Was £1,699.99

Olympus SH-50
Black



Only **£189.00**

Was £249.99

Pentax MX-1
Black



Only **£229.00**

Was £249.99

Ricoh GR



Only **£559.00**

Was £599.99

Lowepro Vertex
100 AW



Only **£99.00**

Was £154.95

Sony DSC-RX100



Only **£369.00**

Was £580.80

Sony DSC-QX10



Only **£129.00**

Was £180.00

Cokin H250A
ND Grad Kit



Only **£34.99**

Was £76.60

Tamron 18-270mm
f/3.5-6.3 Di-II VC PZD



Only **£329.00**

Was £568.20

For even more products at fantastic low prices,
see our website or visit our stores in Burgess Hill or London!

PARKCameras



SALE ENDS
31.01.14
or whilst stock lasts!

York Road
BURGESS HILL
RH15 9TT

Tel: 01444 23 70 60
www.ParkCameras.com/AP

53-54 Rathbone Place
LONDON
W1T 1JR

All prices include VAT @ 20% See website for our opening times for both our London & Burgess Hill stores. All products are UK stock. E&OE. * = Please mention "Amateur Photographer" for this special price
Prices correct at time of going to press; Prices subject to change; check website for latest prices.

SONY

full-frame. pioneering size

The world's smallest and lightest 35mm full-frame interchangeable-lens camera*. Introducing the **α 7R** from Sony.



Discover more at www.sony.co.uk/a7-series

*Information correct as of 16th October 2013 and refers to commercially available products intended for consumer use. "Sony", "α" and their logos are registered trademarks or trademarks of Sony Corporation.